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1906  
January—June

## ARCHAEOLOGICAL DISCUSSIONS

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PERIODICALS

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#### GENERAL AND MISCELLANEOUS

**The History of Buildings of Curved Plan.**— In *Athen. Mitth.* XXX, 1905, pp. 331–374 (17 figs.), E. PFUHL discusses the history of buildings of curved plan (*Geschichte des Kurvenbaus*), and concludes that the primitive European house was round, that from the circular form the oval form developed, and that by combination with the Oriental rectangular form buildings with apses arose. The rectangular form was adopted from the East and was almost exclusively employed in classical architecture, though the round form was retained in certain buildings of religious character. With the development of Hellenism the primitive form again became prominent, and reached its highest expression in the Pantheon.

**Submarine Investigations.**— In *Ami d. Mon.* XX, 1906, p. 60, is a summary of a paper read by C. N. RAYDOS at the Archaeological Congress at Athens. By means of diving-bells and appropriate apparatus, all the parts of the eastern Mediterranean where remains of antiquity are likely to be found, could be investigated, and any monuments found could be brought to light, in about twenty years.

**The Phoenician Tombs in Malta.**— In *Sitzb. Mün. Akad.* 1905, iii, pp. 467–509 (4 pls.; 7 figs.), A. MAYR describes and discusses Phoenician tombs in Malta and objects derived therefrom. The tombs are the usual square chambers. A few busts and stelae exist. Anthropoidal sarcophagi, of terra-cotta, probably date from about the fifth century B.C. A few terra-cotta masks resemble those found at Carthage and elsewhere. In general, the connection of Malta with Phoenicia seems closer than with Carthage.

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, and the Editors, especially Professor MARQUAND and Dr. PEABODY.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1906.

For an explanation of the abbreviations, see pp. 135, 136.

Comparatively large quantities of Phoenician (Punic) or native pottery were found, but also some specimens of early Greek (Protocorinthian, Corinthian), Attic, and Italiote vases. About the end of the third century B.C. the custom of cremation began to become popular.

**Monuments in the British Museum Illustrative of Biblical History.**

— In the *Biblical World*, 1906, January, pp. 7–22 (8 figs.), C. H. W. JOHNS gives a very complete account of the monuments, Babylonian, Assyrian, Egyptian, and Greek, in the British Museum that are illustrative in one way or another of statements in the Bible.

**Archaeology and the Old Testament.** — In the *S. S. Times*, April 22, May 19, June 23, July 28, 1906, are four of six parts of a paper by JOHN URQUHART, which obtained the Gunning prize of the Victoria Institute or Philosophical Society of Great Britain. The other parts are to follow. The evidence derived from archaeological discoveries for the historical statements of the Old Testament is exhibited in popular form, with no references to the place of publication of the inscriptions and other material discussed. The whole essay is to be published in book form.

**The Thirty Pieces of Silver.** — In *Archaeologia*, LIX, ii, 1905, pp. 235–254 (7 figs.), G. F. HILL gives various versions of the legends concerning the thirty pieces of silver received by Judas for the betrayal. The pieces are generally connected with the Queen of Sheba and Abraham. Between fifteen and twenty coins have been traced which have been venerated as “Judas-pennies.” Of these no less than eight are Rhodian coins, and none is such a coin as could have been in circulation in Palestine in the time of Christ. The real thirty pieces of silver were probably staters of Antioch or Tyre, and their total value was between \$22 and \$25 (£4, 10s. and £5).

**Ancient Moulds.** — In *Jh. Oesterr. Arch. I.* IX, 1906, pp. 27–32 (5 figs.), C. C. EDGAR gives technical and stylistic reasons for denying that the plaster cast (*ibid.* VIII, 1905, p. 83, fig. 24) is, as Hauser claims, a portrait of Ptolemy IV, and for ascribing it and the objects found with it to the Roman period (cf. HAUSER, *ibid.* IX, 1906, Beilage, cols. 59 f.). He also shows by extant specimens that casting in piece-moulds was known in Egypt at the beginning of the Hellenistic period and became more general in Egypt than elsewhere.

**Breeds of Dogs in Antiquity.** — In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 242–269 (12 figs.), O. KELLER, on evidence derived from coins and other monuments, determines the characteristics of several ancient breeds of dogs. The Maltese (Melitean) dog was a spitz, with pointed nose, long hair, and curly tail. The Cretan hound was a large and strong greyhound, usually straight-haired. There were two breeds of Laconians. One (*ἀλωπεκίς*) was a small dog, with pointed nose and long, bushy tail, like a fox; the other was a large, strong dog, with smooth hair, long, thin tail, and a nose not pointed, as was that of the Cretan hound, but not too heavy. There were also two breeds of Molossians, one of which had the heavy nose and mouth of the bulldog, but resembled more, perhaps, the Danish mastiff or the great dogs on Assyrian reliefs. The other breed of Molossians was a lighter, swifter animal, with pointed muzzle, resembling in general the Thracian dogs. The watch-dogs often called in modern times Molossian dogs (*e.g.* the dog in the Uffizi at Florence) have no claim to the name.

**Ancient Artillery.** — In *Berl. Phil. W.* March 3, 1906, M. C. P. SCHMIDT gives a sketch of the progress made in the study of ancient artillery since the publication (1853–55) of the *Griechische Kriegsschriftsteller* by Köchly and Rüstow.

**Georg Zoega.** — The extraordinary achievements of G. Zoega, the most scholarly of the three great archaeologists of the eighteenth century, were the subject of an address by R. Kekule von Stradonitz, at the last Winckelmannsfest (December, 1905) of the Berlin Archaeological Society. (*Arch. Anz.* 1905, pp. 175–179.)

**Materials for the History of Prehistoric Archaeology.** — In *R. Arch.* VII, 1906, pp. 239–259, E. T. HAMY publishes, with an introduction, a paper on so-called thunderbolts (*pierres de foudre*), by Nicolas Mahudel (1737), in which he shows that these stones are prehistoric implements and enunciates the theory of the Stone Age.

**The Spiral Maeander in Germany and the Danubian Regions.** — In *Mith. Anth. Ges.* XXXV, 1905, pp. 249–269 (55 figs.), Dr. WILKE discusses previous views and concludes that the spiral maeander is an analytic development from complicated groups of figures. It spread from the Danubian regions to western and central Germany, not in the opposite direction.

**Stradonitz and La Tène.** — In *R. Ét. Anc.* VIII, 1906, pp. 111–119, C. JULIAN, à propos of Déchelette's translation of Pic's book on the Hradischt of Stradonitz in Bohemia (Leipzig, 1906, Hiersemann), discusses the La Tène civilization, which was Celtic and had trade connections with Greece. *Ibid.* pp. 119–122, he finds that the Hallstatt civilization was not Celtic, but belonged to the Sigynni. *Ibid.* p. 122, he emphasizes the importance of Switzerland as the place where the La Tène and Hallstatt civilizations came in contact with the Greek world.

**Archaeology in Sweden.** — The *Antiquarisk Tidskrift för Sverige*, IX, 4, contains a discussion (8 pp.) in Swedish of ceramics found in Nicaragua in 1882–1883, a discussion (24 pp.; 76 figs.) of the same in French by C. BOVALLIUS, and an article on graves in Gotland and their contents (129 pp.; 81 figs.) by G. GUSTAFSON. XI, 6 contains a summary in French of the articles in vol. XI ('Studies in Decorative Art,' by B. SALIN; 'Herring Fishing in Scania in the Middle Ages,' by R. LUNDBERG; 'Zoomorphic Ornamentation in the Period of the Invasions—Merovingian Period,' by S. SÖDERBERG; 'The National Names Götar and Goter,' by M. ERDMANN). XIII, 4 contains (with brief summary in French), 'The Orient and Europe,' by O. MONTELIUS (a German translation, 'Der Orient und Europa,' appeared in 1899), 'Some Mediaeval Memorial Verses relating to the History of Sweden,' by L. FR. LÄFFLER, 'Some Further Words on the Pagan Formulae of Oaths in Scandinavia,' by L. FR. LÄFFLER, and 'The Original Arrangement of the Church of Kalundborg and the Meaning of the Square Openings in the Walls of the Church,' by E. EKHOF. [The openings were intended to aid in the use of the church as a fortress.] XV, 3 contains 'Brick Architecture in Northern Europe and the Cathedral of Upsala' (154 pp.; 42 figs.; map), by E. WRANGEL, 'The Cathedral of Skara' (122 pp.; 66 figs.), by H. HILDEBRAND, and 'The Cemetery of Bjärs in the Parish of Hejnum, Gotland' (143 pp.; 110 figs.), by F. NORDIN, E. EKHOF, and T. ARNE. XVII, 4, 5 contains 'Swedish Place-Names,' by V. GÖDEL (58 pp.), and 'Economics in Gotland at the Time of Iver Akselsön Tot' (15th century) (82 pp.). XVIII, 1 con-

tains 'The History of the Population of Bornholm through the Centuries' (vi, 276 pp.; 204 figs.), by K. STJERNA. The history begins with the La Tène period, or earlier, and continues to the end of paganism.

**The Campana Collection.** — In *R. Arch.* VII, 1906, pp. 30-51 (pl.), M. BESNIER gives a list of the paintings and other objects from the Campana collection distributed among the museums of Angers, Besançon, Béziers, Dieppe, Grenoble, Lisieux, Montpellier, Nantes, Orléans, and Tours. An Annunciation and a Holy Family in Caen are published. *Ibid.* pp. 344 f., two letters are published; one, from Paul Durand to Tarral, relates to Tarral's restoration of the Aphrodite from Melos, to a terra-cotta and other objects in the Campana collection, and to paintings in Paris; the other, from Flaubert, relates to the polemic between Nieuwerkerke and Cornu caused by the dispersion of the Musée Napoléon III. *Ibid.* pp. 423-460 (5 figs.), M. BESNIER gives a list of objects from the Campana collection now in the museums of Saint Lô, Cherbourg, Avranches, Coutances, Caen, Bayeux, Vire, Alençon, Argentan, Evreux, Bernay, Rouen, Havre, and Dieppes.

## EGYPT

**The Early Monarchs of Egypt.** — In *S. Bibl. Arch.* XXVII, 1905, pp. 279-285, W. M. F. PETRIE discusses the order of the kings of the First Dynasty of Egypt and of the kings before Menes, with reference to Sethe's recent book on the same subject. *Ibid.* XXVIII, pp. 14-16, F. LEGGE takes issue both with Sethe and Petrie in regard to the existence of kings before Menes, and also disputes their identification of Menes with Aha, on which turns the whole arrangement of the early kings. See also the paper of J. LIEBLEIN, *ibid.* pp. 29-32.

**The God of the Oasis of Ammon.** — In *C. R. Acad. Insc.* 1906, pp. 25-32 (fig.), É. NAVILLE discusses the description of the god of the oasis of Ammon given by Quintus Curtius (IV, 7), and connects the object of worship there described with the so-called palettes of Egypt. The god had the form of an *umbo* or *ὀμφαλός*, surrounded by precious stones and placed on a support similar to the "palettes." In the "palettes" the round depression in the centre was intended to receive such an *umbo*.

**The Pyramid of Moeris.** — In *J.H.S.* XXVI, 1906, pp. 176-177, H. R. HALL adds a note to his article on the Two Labyrinths (*J.H.S.* XXV, pp. 320 ff., cf. *Am. J. Arch.* 1906, p. 188) to explain that since it was the custom of Egyptian sovereigns to have two tombs at different places, the Pyramid of Hawara, before which the Egyptian Labyrinth stood, and the brick pyramid at Dashur may both be described as the tomb of Amenemhat III or Moeris.

**The Temple of Mentuhotep at Deir el Bahari.** — In *Mélanges Nicole* (Geneva, 1905), pp. 391-399 (pl.), É. NAVILLE describes the temple of Mentuhotep, of the eleventh dynasty, at Deir el Bahari. The temple was built in terraces and resembles the later temple of Queen Hatshepsu. In the court was the foundation of what was once a pyramid on a nearly cubical base. The surrounding colonnade had a back wall on which were reliefs. In the cliff behind was a series of simple tombs, all of which had been rifled, and some had been reoccupied. All were tombs of women, princesses and priestesses. One broken sarcophagus was adorned with sculptures repre-

senting the princess, her attendants, granaries, etc. Six broken statues of Usertesen III (XII dynasty) were found. (See *Am. J. Arch.* 1906, p. 94.)

**Magic Ivories of the Middle Empire.**—In *S. Bibl. Arch.* XXVII, 1905, pp. 297–304 (4 pls.), F. LEGGE describes other magic ivories in addition to those published by him *ibid.* May, 1905. *Ibid.* XXVIII, 1906, January, pp. 33–43 (2 pls.), M. A. MURRAY discusses these so-called wands published by Legge and reaches the conclusion from the number of figures referring to birth and the number of astronomical signs that they are horoscopes.

**The Race of the Founders of Sais.**—In *S. Bibl. Arch.* XXVII, February, pp. 68–75 (2 pls.), P. E. NEWBERRY shows the evidence that the founders of Sais were not of Egyptian origin, and suggests that they were of northern, possibly of Greek origin. The principal ground for this opinion is that the shield of the early inhabitants of Sais was of the form used by the Mycenaeans, Hittites, and aborigines of Latium.

**The Vases Oucheb and Sochen.**—In *R. Arch.* VII, 1906, pp. 52–55, A. BAILLET describes and depicts Egyptian vases called *oucheb* and *sochen*. They are goblets or chalices, with more or less high stem, and were used for pouring libations.

## BABYLONIA AND ASSYRIA

**An Account Tablet of Urukagina.**—In *J. Asiat.* VI, 1905, November, pp. 551–558, A. DE LA FUYE describes a tablet of Urukagina, king of Lagash, about 4000 B.C., if we trust the chronology of Nabonidus. It contains a curious specimen of governmental account-keeping that shows a very high development of system in the management of the civil service at this early period. It has a list of officials of various sorts, together with the wages paid them. It contains 130 proper names of men and of women and yields important information in regard to the measures of capacity in use at Lagash in the time of Urukagina.

**The Gods with a Turban.**—In *C. R. Acad. Insc.* 1906, pp. 43–48, L. HEUZÉY discusses the gods with a turban on Babylonian cylinders. He finds that after the kings of Ur obtained the hegemony in Babylonia the gods represented on cylinders wear no longer (or seldom) the headdress with bulls' horns, but a simple turban. He explains this by supposing that, since the kings now received divine honors, a confusion arose, and it was really the reigning king who was worshipped under the appearance of a divinity.

**Meaning of the Star of Stars and Gilgan in Babylonian Astronomical Tablets.**—In the Babylonian tablets it is recorded that when the "Star of Stars" and the moon are parallel on the third day of the month Nisan, in that year an intercalary month must be added. In *S. Bibl. Arch.* XXVIII, 1906, January and February, pp. 6–13 and pp. 47–53, E. PLUNKETT contests the common view that the "Star of Stars" is identical with Gilgan and that it equals Capella, and holds that Gilgan is the constellation known as the "Southern Fish," and that the "Star of Stars" is the Pleiad or chief star in the constellation of the Pleiades.

**Chronology of Assurbanipal's Reign.**—In *S. Bibl. Arch.* XXVII, 1905, pp. 288–296, C. H. W. JOHNS discusses the importance of the so-called "Forecast Tablets" for the chronology of the reign of Assurbanipal.

These documents consist of three parts, the omens, the inquiry, and the colophon. The second of these parts is the most important. It states the cause which has led the king to consult the oracle, and among these causes mention is frequently made of important historical events. On the basis of these tablets Johns fixes the year 651 B.C. as the eponymate of Sagabu, and thus fixes all the eponyms from 658 to 649 B.C.

## SYRIA AND PALESTINE

**Site of the Acra at Jerusalem.** — In *Pal. Ex. Fund, Quarterly Statement*, XXXVIII, 1906, January, pp. 50–54 (2 plans,) C. WATSON discusses the evidence for the location of the Acra, or Fortress, of the Syrians in Jerusalem, which the Septuagint equates with Millo, and Josephus equates with the City of David. He decides for a position within the Harem Enclosure near the north corner of the Mosque of Aksa, above the great tank known as Cistern No. 8. He maintains that Josephus's statement is correct, that the Acra was originally higher than the Temple, but was cut down by the Hasmoneans. Cistern No. 8 he regards as the water supply for the fortress. It has a capacity of at least 2,000,000 gallons. See also *Quarterly Statement*, April, pp. 151 f.

**The Description of Jerusalem by the Bordeaux Pilgrim.** — In *Z. D. Pal. V.* XXIX, 1906, pp. 72–92 (1 pl.), R. ECKARDT subjects the narrative of the Bordeaux Pilgrim (333 A.D.) to an elaborate investigation, and attempts to identify the places there described.

**Comparison of the Results of the Excavations at Gezer, Megiddo, Ta'anach.** — In *Pal. Ex. Fund, Quarterly Statement*, XXXVIII, 1906, January, pp. 62–66; April, pp. 115–120, R. A. S. MACALISTER compares the results obtained by him at Gezer with those obtained by Schumacher and Sellin at Megiddo and Ta'anach. In general the three excavations yield closely similar results. Civilization in the north and south of Palestine was evidently one. The same pottery scale holds good in all three mounds. The same periods are traceable, and the same finds are made at the same levels. The most important differences between Gezer and Megiddo are the absence from the latter of cave-dwellings, of standing stones, and of double stone city walls. Egyptian influence also is more conspicuous at Gezer, while Assyrian influence is predominant at Megiddo. The most interesting discovery at Ta'anach has been the cuneiform tablets. It is a mere accident, however, that similar tablets have not been found in Gezer. Egyptian influence is also less at Ta'anach than at Gezer. The result of the three excavations is to render certain the periods and the datings of the periods for all Palestinian mounds.

**The Identity of Khirbet el-Jehūd with Beth-ter.** — In *Z. D. Pal. V.* XXIX, 1906, pp. 51–72 (1 pl.), E. ZICKERMANN gives an elaborate description of the ruins known as Khirbet el-Jehūd near the village of Bettir, east of Jerusalem, and comes to the conclusion that the view already adopted by many is correct that this is the site of Beth-ter, the place where the remnant of the Jewish people made its last stand against the Romans in the reign of Hadrian.

**The Lachish Tablet.** — In *Pal. Ex. Fund, Quarterly Statement*, XXXVIII, 1906, April, pp. 148–149, C. R. CONDER gives a new transcription and transliteration of the so-called Lachish Tablet, discovered by Bliss at Tell-el-Hesi.

**The Brotic Graffito in the Tomb of Apollophanes at Marissa.** — In *Pal. Ex. Fund, Quarterly Statement*, XXXVIII, 1906, January, pp. 54-62, R. A. S. MACALISTER discusses the puzzling graffito in the tomb of Apollophanes at Marissa and comes to the conclusion that the lines have been written by three different persons. Line 1 is written by a woman, line 2 by her lover in reply, line 3 by the woman again, and line 4 by a third party who discovers the correspondence and warns the lovers against this publicity. *Ibid.* April, p. 146, the same inscription is discussed by C. R. CONDER and on p. 158 again by MACALISTER.

**Newly found Weights.** — In *Z. D. Pal. V. XXIX*, 1906, pp. 92-94, DALMAN describes the various stone weights that have been found in the latest excavations in Gezer and elsewhere and comes to the conclusion that they fall into three groups. In the first series the shekel corresponds with the Babylonian silver shekel with a weight of 21.8 g.; in the second series the shekel has a weight of 10.9 g.; in the third it corresponds with the Phoenician silver shekel with a weight of 14.5 g.

**Ezekiel's Vision and Solomon's Basins.** — In a recent monograph (*Ezekiel's Vision und die Salomonischen Wasserbecken*, Budapest, 1906, F. Kilián Nachfolger; 40 pp.; 8vo), L. VENETIANER discusses the biblical texts, and finds that the "sea" in Solomon's temple received its water by a conduit from Etam. From the "sea" the water flowed in pipes (or gutters) into the ten basins, five at each side. The "orphanim" are not wheels, but water pipes. The vision of Ezekiel typifies the union of Israel.

**The Temples of Coele-Syria.** — In *Rec. Past*, V, 1906, pp. 67-83 (13 figs.), B. W. BACON gives an account of a trip in Syria, with descriptions and photographs of scenery and of ruins at Kal 'at 'l Fakra, el Frat, Afka, Kal 'at Niha, and Sidon, and of rock-cut tombs near Sarapta.

## ASIA MINOR

**Hittite Inscription J II.** — In *S. Bibl. Arch.* XXVIII, January, pp. 27-28, E. SIBREE compares the Hittite inscription known as J II with a familiar form of Assyrian inscriptions and reaches the conclusion that it is to be read "governor of the city of Carchemish, king of the land of . . ."

**The Rock-cut 'Niobe.'** — A slight contribution to the question whether the rock statue on Mount Sipylus is the Mother of the Gods or the Niobe of Pausanias, is made by H. S. COWPER, who visited the spot in January, 1905, and found two long and lugubrious icicles hanging from the brow and chin of the figure. (*J.H.S.* XXVI, 1906, p. 179.)

**Eurydicea.** — In *Jh. Oesterr. Arch. I. VIII*, 1905, pp. 229-230 (2 figs.), F. IMHOOF-BLUMER identifies the city of Eurydicea, known by a small series of coins (obv. head of Eurydice, veiled, to right; rev. tripod, Εὐρυδικέων) with Smyrna. The name Eurydicea, given to the city by Lysimachus, was no doubt given up immediately after his death.

**Poemanenum.** — The conflicting evidence derived from the Roman road system and the geography of the Byzantine wars as to the site of Poemanenum, in Mysia, is reconciled by F. W. HASLUCK by finding two sites, not far apart—a lower one for the original settlement with its temple of Zeus-Aesclepius, and a higher one, to which the population may have removed in less secure times. A grave relief found here, of the "Thracian horseman"



type, and one or two other reliefs show Persian influence. A new reading of an important inscription from Proconnesus gives some interesting points as to local names and worship in Imperial times. (*J.H.S.* XXVI, 1906, pp. 23-31; pl.)

**The Water Service of Cities in Asia Minor.**—In *Jb. Arch. I.* XX, 1905, pp. 202-210 (3 figs.), G. WEBER describes the means of supplying water to the ancient cities of Magnesia ad Sipylum, Thyateira, Philadelphia, Blaundus, Acmona, Prymnessus, and Cotyaeum, and gives a summary of results obtained in these and eight or ten other cities. Most of them had water brought over the saddle or neck which connected the city hill with the mountains, by means of a high-pressure main consisting of stone or terracotta pipes, according to circumstances, and either laid on the ground or raised on a wall or arches. These constructions are Hellenistic or perhaps occasionally of Roman origin. At Cotyaeum, where a similar system, but with wooden pipes made of bored-out logs, is now in use, the ancient system may have been the same.

**Neo-Phrygian Inscriptions.**—In *Jh. Oesterr. Arch. I.* VIII, 1905, Beiblatt, coll. 79-120 (4 figs.), W. M. RAMSAY publishes forty-eight late Phrygian inscriptions and republishes twenty-nine, with discussion of readings and meaning. The Phrygian language lived on in the country after Greek had become the language of the cities and more cultured regions.

**Two Greek Reliefs from Asia Minor.**—In *R. Arch.* VII, 1906, pp. 225-235 (3 figs.), P. PERDRIZET discusses two reliefs from Asia Minor. The first, from Tralles and now in Constantinople (*C. R. Acad. Insc.* 1904, p. 46; *B.C.H.* 1904, pl. vii), represents a serving man engaged in pulling with his right hand a rope that is tied to a ring fastened in the ground. A plane tree spreads above the man. This slab was only a part of the whole representation, probably that of Dirce and the bull. The serving man is probably holding the bull by the rope. The second relief, in the Warocqué collection, probably came from Nisyros. Heracles is represented breaking off a branch of the apple tree of the Hesperides. The serpent hangs dead on the tree. Both reliefs are Hellenistic and "picturesque." The second is greatly inferior in style and execution. A lecythus in Berlin is published. On this Heracles is going away with the apples, and the snake stretches out two heads after him.

**Proconsules Asiae under Trajan.**—In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 231-237, R. HEBERDEY, chiefly on the evidence of the inscriptions on coins, gives a list of the *proconsules Asiae* for the twenty years of Trajan's reign, one year before and three years after. The number or sign in brackets designates the year of the consulship of the persons named, the other numerals give the date of the proconsulship: 96-7, Carminius Vetus (?), 97-8, Secundus or Pedianus Fuscus Salinator (?), 98-9, Pedianus Fuscus Salinator or Secundus (?), 99-100, Q. Julius Balbus (85), 100-01, unknown (86?), 101-02, unknown (87?), 102-03, unknown (88?), 103-04, C. Aquillius Proculus (89?), 104-05, Albius Pullaienus Pollio (90), 105-6, unknown (91?), 106-07, Ti. Julius Celsus Polemaeanus (92), 107-08, M. Lollius Paullinus Valerius Asiaticus Saturninus (93), 108-09, C. Antius A. Julius Quadratus (93), 109-110, L. Nonius Asprenus Torquatus (94), 110-11, unknown (95?), 111-12, unknown (96?), 112-13, P. Cornelius Tacitus (97), 113-14, M. Scapula (97?), 114-15, M. Eppuleius Proculus Ti. Caepio

Hispo (98), 115-16, C. Fulvius Gillo Bittius Proculus (98), 116-17, Ti. Julius Ferox or L. Dasumius (99), 117-18, L. Dasumius or Ti. Julius Ferox (?), 118-19, C. Julius Cornutus Tertullus? (?), 119-20, Mettius Modestus (?), 120-21, Cornelius Priscus (?).

**Two Edicts of the Emperor Valens.**—In *Jh. Oesterr. Arch. I.* IX, 1906, pp. 40-70, A. SCHULTEN publishes and discusses two edicts found at Ephesus in 1904 (see *ibid.* VIII, Beiblatt, cols. 71 ff.; cf. *Am. J. Arch.* 1906, p. 339). The first is addressed by Valentinian, Valens, and Gratian to Eutropius, the author of the *Breviarium*, who was governor of Cilicia until 369 A.D., *magister memoriae* in 369, and governor of Asia in 371, but was deposed in 372 at latest. The edict dates, then, from 370 or 371 A.D. It contains provisions for the management of the *res privatae*, or private property of the Emperor, and for the benefit of the province of Asia, which had suffered from extortion as well as from earthquakes. The second edict, addressed to Festus, is inscribed in Greek as well as in Latin, and contains provisions for the provincial games. This Festus was also the author of a *Breviarium*. He was governor of Syria in 365 A.D. and *magister memoriae* between 369 and 372, when he succeeded Eutropius as governor of Asia. The *provinciae coronatus* or κοσμούμενος ὑπὸ τοῦ τῆς Ἀσίας στεφανοῦ, the high priest of the province, is the giver of the quadrennial games, and in that capacity he bears the title Ἀσιάρχης. In this edict it is provided that smaller cities may hold games at Ephesus.

## GREECE

### ARCHITECTURE

**The Age of the Temple of Athena at Sunium.**—In *R. Stor. Ant.* X, 1906, pp. 84-92 (fig.), P. DUCATI discusses the foundations of the temple of Athena at Sunium, unearthed in 1898 and 1899 (Ἐφ. Ἀρχ. 1900, pp. 113-150). The portico on the eastern and southern sides was an addition to the original structure. The original structure, with its four interior columns is shown, by its form and the method of building employed, to be very early, even earlier than the Heraeum at Olympia. It is very similar to the *megara* at Tiryns and Mycenae and marks an early stage in the development of the Doric temple from the Mycenaean *megaron*. A similar close connection is observed between the temple of Apollo Pythius at Gortyna and the Cretan palace.

**Details of the Olympian "Treasures."**—A second article by L. DYER on the communal houses at Olympia (see *J.H.S.* XXV, pp. 294 ff.; *Am. J. Arch.* 1906, p. 189) deals with the architectural details, and treats the buildings in chronological order, beginning with the Geloan house, at the eastern end of the row. From this early structure, ornamented with painted terracotta sheathing nailed on the stone, and with simple banded entablature, the series extends through all stages of experimental Doric, including columns without entasis, down to the Sicyonian house, which is itself certainly older than the Parthenon or than the great Temple of Zeus. The scanting of labor on the parts less seen, such as the backs of columns and capitals, and the sides of buildings that stood close to others, is noticeable, especially in the house of the Megarians. The materials, which were often brought from home across seas, are quite as important as decoration and

letter-marks, in correcting earlier conjectures as to the cities to which the houses belonged. (*J.H.S.* XXVI, 1906, pp. 46-83; 14 figs.)

**A Building at Troezen.** — In *B.C.H.* XXX, 1906, pp. 52-57 (2 figs.), PH. E. LEGRAND develops a suggestion of Fr. Studniczka concerning the building at Troezen previously regarded by Legrand as a palaestra (*B.C.H.* XXI, pp. 543 ff., pl. xiii; *ibid.* XXIX, pp. 292 ff.; cf. *Am. J. Arch.* 1905, p. 355). Certain foundations along the inner walls are now interpreted as foundations for *klinai*, and the building is regarded as a *hestatorion*.

**Reconstruction of the Treasury of the Athenians at Delphi.** — In *Ami d. Mon.* XIX, 1905, pp. 355-359, an address delivered by TH. HOMOLLE at the archaeological congress at Athens (1905) is published. The details are enumerated which made the reconstruction of the Treasury of the Athenians, at Delphi, possible, accurate, and desirable.

### SCULPTURE

**The Frieze of the Old Temple of Athena at Athens.** — In *Athen. Mitth.* XXX, 1905, pp. 305-322 (2 pls.; 4 figs.), H. SCHRADER discusses the relief called "die wagenbesteigende Frau," No. 1342 in the Acropolis Museum (Le Bas-Reinach, *Monuments Figurés*, pp. 50 f.), and four other smaller fragments of the same frieze. He shows that the frieze must have been of considerable extent, that it was on the outside of some building, as the weathering proves, and that the building was not destroyed by the Persians. He concludes that the frieze adorned the old temple of Athena. It was, therefore, a direct forerunner of the frieze of the Parthenon, and its subject was probably the same. The old temple itself, as restored after the departure of the Persians, probably had four Ionic columns at each end. This form of the temple might have something to do with the form of the Erechtheum, which was, as Dörpfeld has shown, originally intended to be a long amphiprostyle Ionic structure, with a continuous frieze running all round it. The old temple was, however, not removed when the Erechtheum was built. This is shown by the weathering of the fragments of the frieze.

**The Arcadian Artemis and the Goddess with Serpents.** — In *B.C.H.* XXX, 1906, pp. 150-160 (pl.), S. REINACH publishes the relief from Savigny-les-Beaune (Côte-d'Or) and develops his theory (see *C. R. Acad. Insc.* 1905, p. 308; *Am. J. Arch.* 1906, p. 203) that the representations of deities seen there are derived from statues at Rome which date from a time before classical Greek art was introduced. The figure with a torch and two serpents he identifies with the Artemis of Lycosura, calling to mind the tradition that Eueus came to Rome from Arcadia, and this Arcadian Artemis he identifies with the goddess with the serpents represented by the glazed terra-cotta figurine found by Mr. Evans at Knossos.

**A Portrait of Pythagoras.** — In the *Papers of the British School at Rome*, Vol. III, 1906, pp. 305-314 (2 figs.), KATHARINE A. McDOWALL identifies as Pythagoras a head in the Capitol (Sala dei Filosofi, 80; Arndt-Bruckmann, *Gr. u. röm. Porträts*, 151-152), representing a middle-aged bearded man, who wears a turban. The original was probably a bronze of about the middle of the fifth century B.C. The attribution is supported by coins, especially a contorniate in Paris.

**A Statue of the "Narcissus" Type.** — A replica of the statue of a boy leaning with the left hand on a pillar, which has recently passed from the

Philip Nelson collection to Munich, is illustrated and briefly commented upon by E. STRONG, in *J.H.S.* XXVI, 1906, pp. 1-3 (2 pls.). It is one of a very large number of copies of a work of the second half of the fifth century, assigned by different critics to Argive or Attic influence or to a combination of the two, and because of the peculiarly individual expression of weariness or languor, which extends to the face as well as the figure, it has been called Narcissus, Hyacinthus, and Adonis. This characteristic, rare in so early a work, has more probably a sepulchral significance. A more complete replica, found in the Nile Delta and now in the Louvre, shows some errors in the restoration of the Munich statue.

**The Eastern Pediment of the Parthenon.**—In *Jb. Arch. I.* XXI, 1906, pp. 33-42 (3 figs.), A. PRANDTL discusses the frieze on a puteal at Madrid supposed to be copied from the Birth of Athena on the Parthenon, and vindicates the claim largely on the ground that the figures stand at the angle which would make their lines perpendicular to the slope of the gable, as should be the case with pediment figures. By raising the central Victory into the air as a hovering figure, and bringing the Zeus and Athena closer together, the necessary triangular shape and compactness of design are obtained. The more important figures, Zeus, Athena, and Prometheus, are clearly of fifth century origin; the commoner ones, like Nike, would naturally be modified in a copy, to the later type. The so-called Nike, "East I," is really an Iris from the other pediment, "West N," in the drawing attributed to Carrey.

**Athlete or Apollo?**—In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 269-276, E. LÖWY discusses Hauser's theory (*ibid.* pp. 42 ff.; *Am. J. Arch.* 1905, p. 468) that the Diadumenus of Polyclitus (and also the Diadumenus of Phidias) represented Apollo. He finds none of Hauser's arguments conclusive. The palm trunk used as a support in marble copies of the Diadumenus probably refers to athletic victories, and the attributes of Apollo added to the replica from Delos are not unnatural at that place. Incidentally the identification of the Diadumenus of Polyclitus with Pythocles the pent-athlete is maintained.

**The Posture of the Pythocles of Polyclitus.**—In *Jh. Oesterr. Arch. I.* IX, 1906, pp. 131-138 (10 figs.), F. STUDNICZKA discusses the base of the statue of Pythocles by Polyclitus (*Olympia*, V, No. 162-163) and concludes that the posture was similar to that of the Borghese Ares or of a small bronze figure from Anticythera (Fig. 1), the weight being borne chiefly by the left leg. This posture is essentially different from that of the Doryphorus and other statues ascribed to Polyclitus.

**The Irene and Plutus of Cephisodotus.**—In *R.*

*Arch.* VII, 1906, pp. 111-138, P. DUCATI argues that the group of Irene and Plutus, by Cephisodotus, is a work of the end of the fifth century B.C. His arguments are based on the style of the drapery, the head of Irene, and the figure of the infant Plutus. He suggests the end of the Peloponnesian War, 403 B.C., as a probable occasion for the creation of the group.

**The Atalanta of Tegea.**—A brief study of Scopas, as seen in the recently



FIG. 1. — STATUETTE FROM ANTICYTHERA.

augmented series of fragments from the pediments of the temple at Tegea, is made by E. A. GARDNER in *J.H.S.* XXVI, 1906, pp. 169-175 (fig.). The head of the Atalanta, of which both head and torso are preserved, differs from the male heads, both in being of Parian marble and in lacking the passionate intensity of expression recognized as characteristic of Scopas. This partial use of a finer material may be compared with the use of foreign marble for the head of the Demeter of Cnidus, and with the marble of the nude parts of female figures in the Selinuntine metopes. The comparatively quiet expression is perhaps due to a half-felt tradition that Atalanta was really a goddess, and partly to the newness of intense facial expression in sculpture. Beginning here with the warrior, the artist employed this later in female faces as well. The Atalanta has, however, other characteristics which clearly mark it as Scopadic and greatly in advance of its epoch. So every new piece of evidence on Scopas shows more clearly his powerful influence on later artists. Gardner finds points of resemblance between the Atalanta and the sculptures from Lycosura, which confirm him in his belief that Damophon was an artist of the fourth century.

**A Ganymede of the School of Praxiteles.** — In *Mélanges Nicole* (Geneva, 1905), pp. 445-450 (3 pls.), S. REINACH publishes an alabaster statuette in the collection of the late Count Eugène de Sartiges. It represents Ganymede, nude, standing beside an eagle. The head, right arm, and legs below the knees of Ganymede, the lower parts of the legs, the tail, and parts of the wings of the eagle are wanting. The same motive exists in two statues, one in the Uffizi (No. 308), the other, said to be a modern copy, at Newby Hall (No. 5). The former was restored by Benvenuto Cellini, but he probably had some reason for restoring it as Ganymede. The style and motive are Praxitelean, but the alabaster statuette is a later work, probably made in Egypt.

**The Original of the Venus dei Medici.** — In *C. R. Acad. Insc.* 1905, pp. 623-628, A. MAHLER gives new reasons for the belief that the Venus dei Medici is a copy of an original by Lysippus (see *R. Arch.* II, 1903, pp. 33 ff.; Reinach, *Recueil de têtes antiques*, p. 146). There are striking analogies between the *motif* of the Venus and that of the Apoxyomenus and between the head of the Venus and that of the statue from Herculaneum in Dresden, which has been attributed to Lysippus. In the third *Commentary* of Lorenzo Ghiberti it is stated that a statue was found at Sienna (about the middle of the fourteenth century) on the base of which the name of Lysippus was inscribed. This statue was destroyed as indecent (*inhonestum*), and the imperfect description indicates that it was a replica of the Venus. Moreover, Sicyonian coins of Roman date bear on the reverse the figure of the Venus, probably in honor of the Sicyonian sculptor Lysippus.

**The Discovery of the Aphrodite of Melos.** — In *R. Arch.* VII, 1906, pp. 193-199, is an extract from the papers of Claudius Tarral, an English physician who lived in Paris under the second Empire, in which he discusses the discovery of the Aphrodite of Melos. He quotes Dumont d'Urville (*Annales Maritimes*, by Bajot, 1821, p. 150), who declares that the statue had arms, and that the right hand held an apple. This is at variance with the account of the consul Brest, with whom d'Urville disagrees on other points. *Ibid.* pp. 199-202 (fig., representing the statue as restored by Hofer, in the royal gardens at Würzburg), S. REINACH gives a bibliography of the recent discussions of the statue and its discovery.

**"Alexander on Horseback."**—In *Mélanges Nicole* (Geneva, 1905), pp. 427-443 (5 figs.), E. POTTIER discusses the bronze in Naples called "Alexander on Horseback." It is not a portrait of Alexander, and the attitude befits not the king, but one of his attendants. This is shown by comparison with the sarcophagus from Sidon and other monuments. The support, in the form of a steering oar, may refer to water; hence this bronze may be a copy of a part of the group by Lysippus which commemorated the horsemen slain at the passage of the Granicus. Perhaps a mounted Amazon found at Herculaneum may be similarly derived from the *proelium equestre* of Euthycrates.

**The Azara Herm.**—In *R. Arch.* VII, 1906, pp. 79-110, ÉTIENNE MICHON discusses the herm of Alexander, called the Azara herm, in the Louvre. Although the artistic value of this herm has been overestimated, it is a portrait of Alexander, for the inscription, which should be read 'Ἀλέξανδρος Φιλίππων Μακεδών, is ancient.

**Haggard Eyes.**—In *Mélanges Nicole* (Geneva, 1905), pp. 357-366 (3 pls.), P. MILLIET, starting from a bronze bust in Naples (Rayet, *Mon. de l'art antique*, iii, pl. 8; Brunn-Bruckmann, *Denkm. griech. u. röm. Sculptur*, No. 323), concludes that the "haggard eyes" of this and other works of the Alexandrian period result from the desire of novelty on the part of the artist. Possibly the cult of Dionysus may have some connection with this and other manifestations of nervous strain.

**A Pergamene Representation of the Labors of Heracles.**—In *Röm. Myth.* XX, 1905, pp. 214-222 (fig.), W. AMELUNG discusses the much restored group in Wörlitz (Reinach, *Répertoire de la statuaire*, II, 2, p. 510, No. 5), representing Heracles in the garden of the Hesperides, a fragment of the same representation in the museum at Lambaesis (*ibid.* No. 3), a much restored group of Heracles and the dead lion of Nemea in the Vatican, and some related representations on sarcophagi, etc. He concludes that there was a series of Pergamene sculptures representing the labors of Heracles. The composition of the groups was intentionally unsymmetrical. Such composition was not uncommon in Hellenistic times, but was given up by the time of Augustus.

**An Attic Stele with Bust.**—There is in Athens the upper part of a colossal grave-stele in which a portrait bust, very badly broken away, is seen between the leaves of a palmette, above the spirals. Two Attic stelae are known which have a female figure thus placed in the acroterion, but no other example of a bust. The workmanship of this stone is too poor for the fourth century, and the very limited analogy of palmette acroteria in later times points to the second century B.C. If this inference is correct, we have here evidence that the law of Demetrius against funeral portraiture was in abeyance at that time. (H. SCHRADER, *Jb. Arch.* I. XXI, 1906, pp. 73-75; fig.)

**Laocoön.**—The various forms of the myth of Laocoön in literature and art are discussed by R. FOERSTER in *Jb. Arch.* I. XXI, 1906, pp. 1-32 (10 figs.). He traces the story back from Virgil through Euphorion, Hyginus, Sophocles, and Bacchylides to the Iliupersis of Arctinus and the Little Iliad, and through an Etruscan scarab and an Apulian vase to the fifth century. The original form seems to have made Laocoön priest of Apollo, acting for the priest of Neptune, the number of victims two, the punishment sent by

Apollo for an erotic desecration of his shrine, and the snakes transformed human beings, with human names. The third victim may have been added by Sophocles. The motive adopted by Virgil, desecration of the wooden horse, is found as an alternative in the Little Iliad, and there too the incident is made a portent of the destruction of the city. The Vatican group seems to follow the Apolline and erotic version. It is probably the Rhodian original, made about 50 B.C. and brought to Rome about 70 A.D. [but see *Am. J. Arch.* 1906, p. 101], the work of Hagasander and his son Athanodorus with a Polydorus, known only in this connection, who may have belonged to the same family.

**On Laconian Sculptures.**—In *Athen. Mitth.* XXX, 1905, pp. 408–411 (2 figs.), B. SCHRÖDER makes two additions to his article, *ibid.* 1904, pp. 21 ff. (*Am. J. Arch.* 1904, p. 360). A rude stone ending in a ram's head, which was found in excavations at Baden, was probably a stone set up to protect the corner of a house or the like from passing wheels, etc. (Prellstein), and has nothing to do with Apollo Carneius. The animal represented in the relief published *l.c.* pl. ii, is not a stag, but a hare. Other examples of animals wrongly drawn and represented as being larger (or smaller) than they should be are cited, and the lid of a pyxis in Bonn is published. The relief in question loses its mythological signification, and can no longer be connected with the Amyclaeian throne.

#### VASES AND PAINTING

**Clazomenian Sarcophagi.**—In *Jb. Arch. I.* XX, 1905, pp. 188–201 (4 figs.), L. KJELLBERG discusses four Clazomenian terra-cotta sarcophagi, of the tapering form, which represent an earlier stage of decoration than others of this shape. Instead of having the silhouette style of Attic black-figured vases at the upper end, these are consistently of the early Rhodian-Milesian style. The most archaic has only a lotus-bud-and-flower band at top and bottom, and an interrupted meander along the sides; the other three have animal groups at both ends and a simple twisted pattern for the sides. The forms of lotus and palmette and the variety of filling ornament are to be noted. The fourth and latest, with profile heads in the upper sections of the sides, marks a transition to another group, similar to vases of late Milesian style, which may be dated in the first part of the sixth century. These early sarcophagi carry the history of Ionic decorative art and the custom of unburnt burial well back toward Homeric times, and suggest problems as to local burial customs, which can only be answered by a thorough study of all early Ionian cemeteries. The peculiar use to which terra-cotta was put at Clazomenae shows the existence here of a flourishing school of ceramics, to which the old Rhodian-Milesian style may owe its origin, although its development was not confined to any one locality, and it would more justly be called "Early Ionian."

**The Geryon Vase of Euphronius.**—In *R. Stor. Ant.* X, 1906, pp. 268–283, P. DUCATI discusses the representation that balances the contest between Heracles and Geryon on the well-known vase of Euphronius. Four men are seen driving four cows and a bull. In his exploit against Geryon Heracles had not so many companions; the cattle are therefore not those of Geryon. Nor does the representation fit the contest between Heracles and Neleus (Romagnoli, *Rivista di Filol. Class.* XXX, 1902, pp. 249–254). The

interpretation of the scene as the joint foraging expedition of the Dioscuri and the sons of Aphareus, which preceded their fatal quarrel, solves all difficulties.

**A Hydria with Red Figures.** — In *Mélanges Nicole* (Geneva, 1905), pp. 406–410 (pl.; 2 figs.), G. NICOLE publishes and discusses the painting on a red-figured hydria in the National Museum at Athens (Inventory No. 1179, Collignon and Couve, *Catalogue*, No. 1248). Women are represented within a house. One (fragmentary) figure stands on a ladder. The attitudes are graceful and the drawing fine. The style is that of Meidias.

**An Attic Vase with Representation of a Marriage Procession.** — In 'Εφ. Ἀρχ. 1905, pp. 209–214 (double pl.), P. PERDRIZET republishes a red-figured crater, found at Tanagra, and now in the National Museum at Athens (cf. Πρακτικά, 1889, p. 69, and Couve, *Catalogue*, No. 1341). The scene represented is the bringing home (μέθοδος) of the bride. The chief point of interest is a curious analogy to the English custom of throwing old shoes after the bride, a custom not previously known to have been practised by the Greeks.

**Two Comic Scenes.** — Two comic vase pictures — Dionysus surprised by a troop of revellers led by Hermes and Hephaestus, and a satyr seated on an altar behind which some figures are partially seen — are discussed by E. PERNICE in *Jb. Arch. I.* XXI, 1906, pp. 42–52 (3 figs.). In the first, on a hydria of the school of Amasis or Exekias in the British Museum, he sees the pictorial representation of some epic hymn of Ionic origin (cf. the Hephaestus scene on the François vase); in the other, on a black-figured amphora at Oxford, of about 530 B.C., possibly a scene from a farce, as acted about the altar of Dionysus at a festival of the god. This scene is more fully given on a black-figured lecythus in Berlin, where Hermes brings the three goddesses to the shepherd Paris. The Oxford vase has been differently explained, and it may be merely a picture of some Ionian jesting poem or story, but if the above explanation is correct, we are here brought very near to the beginnings of drama.

**The Vagnonville Vase.** — On the Vagnonville Crater in the Museo Nazionale, in Florence, is represented a mound on which sits a sphinx. A satyr is attacking the mound with a pick or mattock, and a second satyr is going away. At the foot of the mound are six holes, from which issue flames. A similar mound on a vase from Eretria, now in the National Museum at Athens, is evidently a grave tumulus. The natural explanation is that the mound on the Vagnonville vase is a grave mound, surmounted by a stone sphinx. The holes are air holes, and the corpse was burned in the grave. This mode of burning the dead seems to have been common in Attica, as well as in Eretria, and to have continued in use well into the fifth century B.C. This form of mound is intermediary between the early dome tombs and the later forms of graves. (R. ENGLEMANN, *Jb. Oesterr. Arch. I.* VIII, 1905, pp. 145–155; 4 figs.)

**The Rule of the Slipper.** — In *Athen. Mith.* XXX, 1905, pp. 399–407 (pl.), P. WOLTERS publishes the painting on a red-figured hydria from Vulci, now at Würzburg (Campanari, *Antichi vasi dipinti della collezione Feoli*, No. 143; Urlichs, *Verzeichnis der Antikensammlung der Universität Würzburg*, III, No. 139). Before a youth who lies on a couch is a nude girl, who kneels and is about to kiss his hand. At the left stands a boy, on whose back and other



parts are plain marks of a sandal. Evidently the girl has used her slipper to some effect. On the girl's thigh is the inscription *καλός*, inscribed there simply because that was the most convenient place. Numerous analogous cases are cited.

**The Tholos at Epidaurus and the Painter Pausias.** — In *Mélanges Nicole* (Geneva, 1905), pp. 611-613, P. CAVVADIAS expresses the belief that the paintings by Pausias in the tholos at Epidaurus (Pausanias, II, 27, 3) were mural paintings, not movable pictures, and that he also decorated the ceiling of the vault. The dates of Pausias and of the erection of the tholos agree.

**Apelles.** — In an article on Apelles in *Jb. Arch. I. XX*, 1905, pp. 169-179 (1 fig.), J. Srx compares the technique of this painter to that of Rembrandt, and discusses especially his *Venus Anadyomene*, which was carried to Rome, and the reasons for its being considered by the ancients as unfinished or damaged. A type of Heracles found in paintings at Pompeii and Herculaneum, and akin to sculptural types, may have originated in a painting done by Apelles at Pergamon, in honor of Barsine, after the death of Alexander.

**The Phoenissae of Euripides.** — In *Jb. Arch. I. XX*, 1905, pp. 179-188 (pl.), R. ENGELMANN publishes and discusses an Apulian vase which is in the old library of the Frati Gerolimini at Naples and which has been partially or incorrectly described in several places before. It is a volute amphora, with Medusa-like medallions and swans' heads on the handles, and an Amazon battle on the front of the neck. The main pictures, below on the same side, represent the duel of Eteocles and Polynices and the dead Menoeceus, who sacrificed himself for his country, lying in a little temple, which probably gives the Apulian idea of the monument of Menoeceus near the Neistan Gate of Thebes. The details agree in all essential respects with the descriptions in the *Phoenissae* of Euripides, and it is probable that a representation of that play was the source of the artist's inspiration.

## INSCRIPTIONS

**The Walls built by Conon.** — In *Athen. Mitth. XXX*, 1905, pp. 391-398 (pl.), E. NACHMANSON publishes a fragmentary inscription from a squeeze made in the Piraeus, in 1903, by W. Kolbe. The inscription is no longer to be found. It gives part of the accounts of the building of the walls under Conon. Other inscriptions of the same sort are published in *I. G. II*, 830-833, and II, γ, 830 b-d. The latest discussion of them is by A. Frickenhaus, *Athens Mauern im IV. Jahrhundert v. Chr.*, a dissertation of the University of Bonn. Several criticisms of this dissertation, and some new readings of the inscriptions, are given. The new inscription reads as follows:

Γ Τ Τ Τ    μ[ισ(θωτής) ?  
               πλίν[θων ἀριθμὸς  
               ἀνεβαλλο[ντο αἱ χίλια Δ Τ Τ Τ (?)·  
               μισ(θωτής) Διονυσόδωρ[ος Μεγα(ρέως).  
 5            τῶν ἐπιμισθωθεσῶν πλίν-  
               θων ἀριθμὸς Ϟ Η Η Η Ϟ ·  
               ἀνεβάλλοντο αἱ χίλια Δ Τ Τ Τ ·

		μισ(θωτῆς) Νικόδωρος Συναλήτ(τιος).	
		καταλιφῆς ἐπὶ Δημοστράτο	393-2 B.C.
10	ΔΔΔ	μισ(θωτῆς) Φάεννος Ἀχαρνε(ύς).	
	Γ†	ἐπισκευῆς ἀναβασμῶν	
		μισ(θωτῆς) Διονυσόδωρος Μεγα(ρεύς).	
		καταλιφῆς ἐπὶ Φιλοκλέος	392-1 B.C.
	ΔΔ Γ	μισ(θωτῆς) Φάεννος Ἀχαρν(εύς).	
15	††	στήλης.	
		κεφάλαιον ἀργυρίο	Π Η Η Η Δ Δ.
		κεφάλαιον πλίνθων	
		Π Μ Η Η Η Η Π Δ Δ Δ.	

**An Unrecorded Attic Colony in Euboea.** — In *Cl. R.* XX, 1906, pp. 27-31, L. R. FARNELL discusses the *ἱερὸς νόμος* from Euboea (*Ἐφ. Ἀρχ.* 1902, pp. 29 ff., pp. 137 ff., and 1903, p. 133). He observes that the inscription is in Attic dialect and script, and contains allusions not only to purely Attic religion, but also to cults that seem to belong to the Euripus district rather than to Attica. He concludes that the inscription was the ritual code of an Attic colony sent to Euboea, and that the *ἀρχαγέτης* mentioned is the leader of the colony.

**Attic Decrees.** — In *Ἐφ. Ἀρχ.* 1905, pp. 215-252 (3 figs.), ADOLF WILHELM publishes sixteen Attic decrees. Nos. 1 and 2 are decrees of the Athenians; 3 and 4 (numbered 3 by mistake), of tribes; 5, of a deme; 6, of a phratry; 7, of the Attic Tetrapolis; 8, of the Mesogeioi; 9-15, of various religious associations (*θίασοι*, etc.). Nos. 1 and 2 are similar decrees of nearly the same date, in honor of priests of Artemis (*Καλλίστη*). No. 9 is a decree of the members of a *θίασος*, apparently connected with the worship of the same deity, in honor of their *ἀρχεραμιστής*. All three were found near the Dipylon and seem to have come from the precinct of Artemis, described as in that neighborhood by Pausanias and perhaps to be identified with the little precinct described by Mylonas in *Πρακτικά*, 1890, p. 23. Nos. 3, 4, and 5 are new fragments belonging with *I.G.* II, 561, 564, 580 respectively. Nos. 7, 8, 10, 12 (*I.G.* II, 601; 5, 923 c; 6 15; 618 respectively) are here republished with corrected readings, new restorations, and notes.

**An Athenian Decree.** — In *Mélanges Nicole* (Geneva, 1905), pp. 597-602 (pl.), A. WILHELM restores the inscription *I.G.* I, *Suppl.*, p. 14, 46 a, as an honorary decree in honor of a certain *Κορίνθιος*. It was regarded by Kirchhoff as part of a record of the negotiations between Athens and Corinth described by Thucydides, V, 32.

**A Liturgic Inscription from Delphi.** — In *Mélanges Nicole* (Geneva 1905), pp. 625-638, TH. HOMOLLE publishes the following inscription from Delphi: Ἄδε Δελφοῖς Φασελίτας τὸν | πέλανον διδόμεν· τὸ δαμόσιον ἐπὶ δραχμὰς δελφίδες δι' ὁδελός, τὸν δὲ ἴδιον τέτορε|ς ὁδελός. Τιμοδίκο καὶ Ἰστιαί|ο θεαρόντον, Ἐρύλο ἄρχοντος. Here *ἄδε* = *ᾧδε*, *ἴδιον* = *ιδιώτην*. The tariff for Phaselis is four Delphic obols for private persons, seven drachmas and two obols for the state. *Πέλανος* is here the fee paid to the priest or the oracle. The date is between 425 and 370 B.C.

**Inscriptions from Delphi; The Athenian Theoria.** — In *B.C.H.* XXX, 1906, pp. 161-328 (4 pls.), G. COLIN publishes and discusses the sixty-six Athenian inscriptions at Delphi relating to the Athenian theoria,

giving, with some omissions and changes, the substance of his book, *Le culte d'Apollon Pythien à Athènes* (Bibliothèque des Écoles françaises d'Athènes et de Rome, fasc. XCIII, Paris, 1905, Fontemoing). The earliest inscription, a dedication of the hieropoioi, is dated probably between 330 and 324 B.C. A gap follows, the next inscriptions being records of four Pythaiads toward the end of the second century B.C. These are divided into two groups. The officers and the composition of the Pythaiads are discussed in detail. The relations of the families of the Eupatridae, Erysichthonidae, Kerykes, and Euneidae to Apollo and Delphi are explained, and the relations of the Marathonian Tetrapolis to the Delphic cult are discussed. Then follows a discussion of the part played as escort by the ephebi and the knights, an account of the women concerned, — the canephoroi, the pyrrhoros, and the priestess of Athena, — and a description of the games connected with the theoria, — horse races, etc., musical, dramatic, and poetic contests, — and a discussion of the part played by the Dionysiac artists and the company of epic poets. In the first century B.C. Athens suffered from wars and was poor. The theoria was therefore intermittent and far from splendid. Under the Empire it was revived as a dodecas, or sacrifice of twelve victims. Delphic decrees relating to the Athenian theoria are also published and discussed. Two plates show the exact position of the Athenian inscriptions on the walls of the treasury.

**Inscriptions from Hyettos and Hypata.** — In *Jh. Oesterr. Arch. I. VIII*, 1905, pp. 276–285, A. WILHELM publishes, from copies found among H. G. Lolling's papers, with notes by G. Körte, two decrees from Hyettos, in Boeotia. The decrees, of about the middle of the second century B.C., were passed in an assembly held *περὶ φυλακῆς τῆς πόλεως*, and mention robberies and plunderings. One is in honor of Polemarchus and Hagias (?), the other of some person (or persons) whose name is lost. Above the decrees is the artist's inscription [Ο]μολώϊχος Σωκράτου [—ἐ]ποίησ[εν]. This artist is probably the father of the Σωκράτης Ὁμολώϊχον mentioned in the inscription containing Boeotian names, published in the *Ann. Brit. S. Ath.* 1897, p. 106, which belongs to a time about 125 B.C. *Ibid.* pp. 285–290, Wilhelm discusses the inscription from Hypata, published by Lolling, *Athen. Mith.* IV, p. 209. The most important new reading given is in lines 5–7, *κρίματα ἃ ἔκριναν οἱ Χαλ[κι]βεί[ς] δικάσται Νικοκλῆς Πολιά* | [*γρον* for Lolling's *κρίματα ἃ ἔκριναν Οἰχαλι* | [*ήων οἱ* ?] *δικασται Νικοκλῆς Πολιά* | [*ρχου*]. Several proper names are discussed.

**Kings and Queens of Pontus.** — In *B.C.H.* XXX, 1906, pp. 46–51, TH. REINACH discusses the Attic inscription in honor of Pharnaces I, found at Delos (see *B.C.H.*, XXIX, pp. 169 ff.; *Am. J. Arch.* 1905, p. 354). He points out the difficulties in the way of assigning to it the date 172–1, calls attention to the fact that an inscription from Abonotichos (*Num. Chron.* 1905, pp. 113 ff.) proves that Mithridates Philopator and Mithridates Euergetes were not the same, and describes a silver drachma in the collection of M. Yakountchikov, in St. Petersburg, with the inscription Βα(σιλεὺς) Μι(θραδάτης). The type is identical with that of a coin inscribed Βα(σιλίσσα) Λα(οδίκη) (Babelon-Reinach, p. 48, No. 9). Evidently the wife of Mithridates III was named Laodice, as were also the wives of Mithridates IV Philopator Philadelphus, Mithridates V Euergetes, and Mithridates VI Eupator.

**Ἀγωνοθέται τοῦ μουσικοῦ.** — In *Hermes*, XLI, 1906, pp. 69-74, A. WILHELM republishes, with restorations, the inscription from Magnesia, No. 102. He suggests that the inscription from Assos, *Papers of the American School at Athens*, I, pp. 12 ff., is Magnesian, and proposes new readings in lines 1-4.

**Ἐπὶ τοῦ παρόντος.** — In *Hermes*, XLI, 1906, pp. 74-77, A. WILHELM shows that the expression ἐπὶ τοῦ παρόντος (*I.G.* XII, 5, 471, i, ll. 8 f.; ii, ll. 8 ff.; IX, 1, ll. 97 ff.; and VII, 4148, ll. 6 ff.) means, "for the present" or the like, not "under the present archon." Similar expressions occur elsewhere, e.g. *G.D.I.* 3089 (*Arch. Ep. Mitth.* X, 198) and *I.G.* IV, 426 (*Papers of the American School V*, 16).

**Syntax of Boeotian Dialect Inscriptions.** — The syntax of the Boeotian dialect inscriptions is treated by EDITH FRANCES CLAFLIN in a Bryn Mawr College Monograph (Monograph Series, Vol. III, 93 pp., 8vo, Bryn Mawr, Pa., 1905).

**A Roman Greek Inscription.** — In *Berl. Phil. W.* January 13, 1906, E. HOFFMANN reads the inscription published by Bossari in *Not. Scavi*, 1898, p. 331, No. 182, as follows: Πλουτέϊ καὶ Δήθῃ καὶ σ[έμ]νῃ | Φερσεφονεί[ῃ] σύντροφοι τήνδ' ἔ[θ]εσαν, | ᾧ τοῦνομά ἐστ[ιν] Ὑ[γ]εία.

**The Epigram from Lusoi.** — In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 174-184, C. ROBERT discusses the epigram from Lusoi given by Epigonus (Westermann, *Paradox. Graec.* p. 186) and Vitruvius (VIII, 3, 21). He proposes some new readings. The fountain (κρήνη) derived its water from a spring (πηγή), the water of which was supposed to cause a distaste for wine. The passer-by is informed by the epigram that he can drink the water of the κρήνη without apprehension, and at the same time is warned not to defile the κρήνη.

**Names mentioned by Josephus.** — In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 238-242, A. WILHELM discusses some Greek names mentioned by Josephus in his *Jewish History*, the correct form of which is given by inscriptions. For Εὐκλῆς Μενάνδρον Ἀλιμούσιος, XIV, 149, read Εὐκλῆς Ξενάνδρον Αἰθαλίδης and for Διονύσιος or Θεοδόσιος Θεοδώρου Σουνιεύς read Θεόδοτος Θεοδώρου Σουνιεύς. For ἐπὶ ἱερέως Μέμνονος τοῦ Ἀριστείδου, κατὰ δὲ ποίησιν Εὐωνύμου, XIV, 256, read ἐπὶ ἱερέως Νέωνος τοῦ Ἀριστείδου, κατὰ ποίησιν δὲ Μενύλλου. The family of Neon was an important one at Halicarnassus, and several members of it are known from inscriptions. In the letter to the Milesians, XIV, 244, for Πρύτανις Ἑρμοῦ read Πρύτανις Σίμων.

**Notes on Inscriptions.** — In *Jh. Oesterr. Arch. I.* 1905, Beiblatt, col. 123 f., A. WILHELM proposes some new readings in the inscription from Delphi published by E. Bourguet, *De rebus Delphicis imperatoriae aetatis* (Montpelier, 1905), p. 14, and also in the papyrus fragment published in *On the Flinders Petrie Papyri* (Royal Irish Academy, Cunningham Memoirs, XI, Dublin, 1905), p. 334.

**Greek Epigraphy in Europe.** — In *R. Arch.* VI, 1905, pp. 440-458, S. CHABERT continues his history of the study of Greek epigraphy in Europe. He describes the University at Athens, the Greek Archaeological Society, the French École d'Athènes, the German Archaeological Institute, the American School of Classical Studies at Athens, the British School at Athens, and the Austrian Archaeological Institute, and gives a sketch of the activity of U. Koehler, Heuzey, Perrot, Foucart and Wescher, Hamilton, Waddington, Newton, F. Lenormant, Vischer, Kirchhoff, and others. *Ibid.*

pp. 145-164, the new *Corpus (Inscriptiones Graecae)* is described in general, and volumes I-III (*C.I.A.*) in some detail. The collections and discussions, by Wuensch and others, of inscriptions on lead, are also described. *Ibid.* pp. 297-317, the arrangement and contents of the other volumes of the *I.G.*, whether published or not, are discussed, and the contributions made to epigraphy by Fränkel, Dittenberger, Roehl, Cavvadias, Holleaux, Homolle, Hiller v. Gärtringen, Conze and Schuchhardt, Paton, Kaibel, Hicks, Newton, S. Reinach, Cauer, Collitz and Bechtel, and others are recorded. The beginning of the *Corpus Insc. Graec. Christianarum (C.I.G.C.)* is described.

## COINS

**The Chronological Sequence of Some Athenian Coins.**—In *B.C.H.* XXX, 1906, pp. 58-91 (2 pls.; 4 figs.), M. L. KAMPANES publishes nine recently discovered Athenian coins, which he arranges in four series: I, a tetradrachm, *obv.* Athena with an unadorned helmet; II, two tetradrachms, *obv.* Athena with helmet adorned only with a crown of three olive leaves; III, a tetradrachm similar to the last, but the helmet is adorned with an anthemion scroll behind the ear; IV, four tetradrachms and a drachma, similar to III, but the scroll is more elaborate. These coins are assigned to issues between that ascribed by Babelon, 'sur les origines de la monnaie à Athènes,' *J. Int. Arch. Num.* VIII, pp. 63 ff. to Hippias and those assigned by him to the time just after the battle of Marathon. If, as is probable, Babelon is right in his belief that the three olive leaves were added to the helmet of Athena after the battle of Marathon, the newly discovered coins on which these leaves appear must be as late as 490 B.C. Then the coin which Babelon assigns to that time, which is manifestly later than these, must have been issued later. It is shown that the coin in question was probably not found among the "pre-Persian" remains on the Acropolis. The development of types of coins at Athens in the fifth century B.C. is discussed.

**Attribution of Some Greek Coins.**—In *J. Int. Arch. Num.* VIII, 1905, pp. 177-194 (4 figs.), C. GEROJANNIS proposes, and supports by arguments, the attribution of four coins in his possession, as follows: (1) To Lindus in Rhodes about 500 B.C. *Obv.* Lion's head to right; in field, left, rose; the whole within a dotted square. *Rev.* Incuse divided into two oblong compartments, scored with lines,  $\mathcal{R}$ . 28 mm., 210 grs. (13.60 grm.). *Brit. Mus. Cat. Caria*, etc., p. 35, 7 and 8, Head, *Historia Numorum*, p. 539. (2) To the city of Rhodes, 303 B.C. *Obv.* Head of Athena to r. in Corinthian helmet. *Rev.* Prow of galley; above,  $\Xi\Omega[\Xi]T\text{IMO}\Xi$ , below,  $\chi$ .  $\mathcal{R}$ . 30 mm., 235 grs. (3) To Aulæ (?), Lycia, League coinage, first century B.C. *Obv.* Head of Apollo to r., laureat, with long curls, bow at shoulder, on either side  $\Lambda$ -Y. *Rev.*  $\Lambda$ -Y, lyre; in field l. bow, r. arrow; the whole in incuse square.  $\mathcal{R}$ . 16 mm. (4) Seleucia ad Calycadnum (Cilicia), first century B.C. *Obv.* Bust of Athena to r., KATTI in crested Corinthian helmet; border of dots. *Rev.* TΩN[OC]; Nike, draped, advancing to l.; in outstretched r. a wreath, border of dots.  $\mathcal{A}$ . 19 mm.

**Coins of Macedonia, Cyzicus, and Cos.**—In *J. Int. Arch. Num.* VIII, 1905, pp. 339-343 (pl. ix, 17-22), I. N. SVORONOS publishes four silver

tetradrachms which he ascribes to Macedonia (Scione?), one coin of Cyzicus (an electrum distater), and one (a silver tetradrachm) of Cos.

**Coins of the Ethetae.** — In *J. Int. Arch. Num.* VIII, 1905, pp. 227–236 (5 figs.), I. N. SVORONOS publishes a coin, found at Chalcis, in Euboea, and now in Athens (Æ. ZEYΞ — ΕΘΕΤΩΝ about a head of Zeus, laureate, to l. *Rev.* butting bull to r.; in exergue . . . ΕΙΩΝ). The head of Zeus resembles the head on some Syracusan coins. A second coin of the same kind found in Epirus, is also at Athens. On a third less well preserved coin in the collection of the late Russian consul at Jannina, Mr. Trojansky, the inscription in the exergue is clearly ΑΓΓΕΙΩΝ. The Ethetae were a tribe of Epirus, who were perhaps collected into a city about the times of Kings Alexander (342–330 B.C.) and Pyrrhus (295–272 B.C.), to which times these coins appear to belong.

**Kronos with Mural Crown on Coins of Byblus.** — In *J. Int. Arch. Num.* VIII, 1905, pp. 249 f., E. ASSMANN explains the headdress of Kronos on coins of Byblus as a mural crown, with reference to Eusebius (Migne, *Patrol. Graec.* 21, 81), ἐπὶ τοῦτοις ὁ Κρόνος τεῖχος περιβάλλει τῇ ἑαυτοῦ οἰκῇσαι καὶ πρώτην πόλιν κτίζει τὴν ἐπὶ Φοινίκης Βύβλον.

**Copies of Statues on Coins.** — At a meeting of the British School at Rome, March 12, 1906, PERCY GARDNER discussed the trustworthiness of the evidence of coins regarding statues, and considered in detail the Artemis at Patrae and the Themistocles at Magnesia. The objections of Studniczka (*Röm. Mith.* III, 1888, p. 297) to considering the figure on coins of Patrae a copy of the Artemis Laphria of Menaechmus and Suidas are needless. Statue and artists are assigned to the middle of the fifth century B.C. A copy of the statue represented on a coin of Magnesia struck under Antoninus Pius (*Athen. Mith.* 1896) is probably preserved in the Glyptothek in Munich. It was formerly in the Villa Albani. Furtwängler (*Masterpieces*, p. 212) formerly regarded it as a Zeus. (*Athen.* March 31, 1906; *Cl. R.* XX, 1906, p. 235.)

**Ancient Clay Impressions of Coins and Seals.** — In *J. Int. Arch. Num.* VIII, 1905, pp. 323–338 (3 pls.; 4 figs.), I. N. SVORONOS describes and publishes 75 clay objects in the form of coins. Some of these were probably used as entrance tickets to theatres, others as coins to be buried with the dead. Most of them are impressions of seals or of known ancient coins. The types are very numerous.

## GENERAL AND MISCELLANEOUS

**The Place of the Cups from Vaphio in the History of Art.** — In *Jh. Oesterr. Arch.* I. IX, 1906, pp. 1–19 (3 figs.), ALOIS RIEGL analyzes the reliefs of the gold cups from Vaphio and compares them with other works of art. They differ utterly in principle from Oriental works, as well as from classical Greek works, and are more like reliefs of modern times in their composition, in their representation of landscape, and in representing scenes, actions, animals, and men as they appear to the beholder at a given moment, rather than as they are known, or supposed, to be. They are subjective. This quality of subjectivity is peculiarly European. The “Dipylon” style is essentially — at least in its human and animal figures — a relapse into Orientalism.

**A Catalogue of the Sparta Museum.** — A welcome result of the activ-

ity of the British School at Athens is a *Catalogue of the Sparta Museum*, by M. N. Tod and A. J. B. Wace (Oxford, 1906, Clarendon Press, viii, 249 pp.; 81 figs. 8vo. 10s. 6d. net; \$3.40). The inscriptions are treated by Mr. Tod, the sculptures and miscellaneous antiquities by Mr. Wace. Each of the three sections contains, besides the catalogue with its minute discussion of individual monuments, an introduction and full indices. The introduction to the inscriptions describes previous publications, and discusses archaic inscriptions, decrees, letters from foreign states, honorary inscriptions, lists of magistrates, etc., honorary and dedicatory inscriptions, inscriptions in honor of Roman emperors, epitaphs, stamps on tiles and bricks, and fragments. The introduction to the sculptures contains a brief summary of the ancient literary notices of Laconian sculpture and a history of Laconian sculpture. The theory that early Spartan sculpture was derived from Ionia is not accepted; on the contrary, the importance of the early Laconian school is emphasized, and the connection of Spartan art with the art of Crete especially noted. The material of the monuments is described, and the archaic hero reliefs are discussed and interpreted, as are also the Dioscuri reliefs. The various classes of minor antiquities are discussed in the introduction to the miscellaneous antiquities. A list of casts and photographs is added.

**Bronze and Iron in Homer.**—In *R. Arch.* VII, 1906, pp. 280–296, ANDREW LANG shows that whereas weapons are always (with hardly an exception) of bronze, implements, such as axes and ploughshares, are frequently of iron in the Homeric poems. He concludes “that the poems took shape when iron was very well known, but was not yet, as in the ‘Dipylon’ period in Crete, commonly used by sword-smiths.”

**Prehistoric Bronze.**—In *Mélanges Nicole* (Geneva, 1905), pp. 603–610 (pl.), C. ZENGHELIS discusses prehistoric bronze in Greece. He finds that the age of pure copper was followed by the age when copper was used with an alloy of tin (arsenic or antimony) which was less in quantity than in bronze properly so called. The alloy of copper and zinc (brass) is later than the alloy of copper and tin. A method of determining the quantity of tin in specimens of bronze by means of molybdate of soda is proposed.

**The War Chariot in the Later Parts of the Iliad.**—In *Mélanges Nicole* (Geneva, 1905), pp. 233–240 (pl.), W. HELBIG, recognizing war chariots on Dipylon vases (fifteen on one vase), explains the *ἱππείς*, two of which were furnished by each of the forty-eight naucraries at Athens (Pollux, VIII, 108), as men with chariots. Later *ἱππείς* were mounted hoplites, and still later (at Athens between 477 and 472 B.C., at Sparta in 424 B.C.) real cavalry was introduced. The Dipylon vases belong to the ninth and eighth centuries B.C., the time when the Homeric poems were in process of attaining their present form. The Homeric *ἱππῆες* were *παραβάται*, and in the later parts of the Iliad they are not only the princes, but other men, as they were at Athens.

**Cremation and Burial in Ancient Greece.**—In *Mélanges Nicole* (Geneva, 1905), pp. 95–104, W. DÖRPFELD maintains that in Greece, in the Mycenaean age and also in the classical period, corpses were regularly buried after being partially burned or dried in the fire. Total burning, *κατακαίειν*, which took place only when the ashes were to be removed, not

buried on the spot (*Iliad*, VII, 333), is distinguished from partial burning, *καίεν οὐ ταρχύειν*.

**Primitive Athens.** — The brief description of primitive Athens given by Thucydides (II, 15) is discussed in detail by Miss JANE E. HARRISON (*Primitive Athens as described by Thucydides*, Cambridge, 1906, University Press, New York, The Macmillan Co., ix, 168 pp.; 49 figs. 8vo. \$1.75.) The Pelasgikon, or Pelargikon, extended from a point to the north of the entrance to the Acropolis to a point on the south side near the later Dionysiac theatre. The Olympion, the Pythion, and the sanctuary of Aglauros were high on the northwest side of the Acropolis. The exact site of the neighboring sanctuary of Ge Kourotraphos is uncertain. The sanctuary of Dionysus in the Marshes and the Lenaean were in the depression between the Acropolis, the Areopagus, and the Pnyx. The Enneacrunus was at the edge of the hill of the Pnyx, toward the Acropolis, and adjacent to it was the agora. The sanctuary of Amyntos is described. The remains of waterworks and buildings are described and discussed, and many details of cult and mythology are brought into the arguments. The duplication in the region near the Ilissus of cults and sanctuaries that existed in the early city is explained by the shift of population mentioned by Plutarch, *De Exil.* VI.

**Tettix.** — In *Jh. Oesterr. Arch. I.* IX, 1906, pp. 65-130 (30 figs.), F. HAUSER discusses the tettix worn in the hair by the Athenians of the early part of the fifth century B.C. He finds that it was a shield of metal (gold), worn over the hair above the forehead and covering the Krobylus, which was not a knot of hair at the back of the head, but a roll of hair above the forehead. This fashion was given up at Athens between 450 and 440 B.C., apparently abolished by law, so far as young men were concerned, in 443. It was not of Athenian origin, but was introduced at Athens in the sixth century from Ionia. The name tettix is derived from the shape of the gold band, which resembles that of the larva of the cicada. Sometimes the gold ornament was designated by the plural *τέττιγες* instead of the singular *τέττιξ*. The words *κροβύλος*, *κόρυμβος*, *κορύμβη*, *κόρυμβος*, and *κορύμβη* are virtually synonymous. The use of golden bands to cover the hair above the forehead is traced from the Mycenaean epoch to the time of the Roman Empire. Its origin and persistence is ascribed to the belief that the hair, especially the front hair, was closely connected with the welfare and the life of the person.

**Triremes.** — In *Cl. R.* XX, 1906, pp. 75-77, W. W. TARN discusses recent articles on the ancient trireme (see *Am. J. Arch.* X, p. 199), and maintains his view that thranites, zugites, and thalamites were respectively in the stern, amidships, and in the bows. *Ibid.* p. 137, C. TORR replies. He maintains that the rowers were not on one level, and the oars were arranged in quincunx fashion on the column of Trajan and the Acropolis relief. *Ibid.* p. 280, P. H. NEWMAN suggests that in the Acropolis relief the upper part of the vessel is represented as projecting, thus forming a gallery through which, not over which, the oars descend to the sea.

**The Form of the Chlamys.** — In *Classical Philology*, I, 1906, pp. 283-289 (3 figs.), F. B. TARBELL publishes the paper on the form of the chlamys read by him at the general meeting of the Archaeological Institute in December, 1905 (see *Am. J. Arch.* 1906, p. 78).

**The Treasuries at Eleusis.** — In *Mélanges Nicole* (Geneva, 1905),



pp. 531-535 (2 figs.), CHR. TSOUNTAS discusses the treasuries, *θησαυροί*, at Eleusis, mentioned in the inscription of the year 329-328 (Dittenberger, *Sylloge*, 587). The treasury mentioned in the singular number was a building, with roof and doors. The two *θησαυροί* mentioned were apparently smaller and more difficult to open. They are explained as circular pits cut in the rock beside the entrance to the telesterion. In these, contributions were placed. One of these is still visible, though its stone covering is gone.

**How the Lyre was Played.**—At the April meeting of the Berlin Arch. Society, M. C. P. SCHMIDT discussed the number and names of the strings of the lyre. The longest string, although giving the deepest tone, was called *ὑράνη*, the shortest string *νάρη*, and the others, after Pythagoras systematized the matter, were named from the fingers that played them. Of the eight strings, four belonged to the right hand and four to the left, as the instrument lay in the lap. Very little is to be learned about the lyre from vase paintings. (*Arch. Anz.* 1906, p. 58.)

**Alexander's Funeral Car.**—An addition to this discussion, partly based on previous reconstructions, is published by H. BULLE in *Jb. Arch. I.* XXI, 1906, pp. 52-73 (2 figs.). The main points, which involve three slight changes in the traditional text, are: A design founded on practical considerations, hence following wood, not stone, construction, and the "furniture van" rather than the "coach" type; a roof outlined by rods bent from the corners to the centre and topped by a real crown of gold leaves resting on a round support; a flat timber inner roof or ceiling; the number of columns, 4 by 6; the net set back one ceiling panel's width from the columns; the arrangement of the four pictures against the upper part of the net wall, with Alexander in front, the Macedonian troops and the elephant force on the two sides, and the fleet behind; the body of the car supported on both axles by rotating pivots (*πόλοι*); the animals yoked four abreast.

**The Decorations of Gymnasia and Palaestras.**—No full description of the interior of an ancient gymnasium or palaestra has come down, but the mention in Cicero's Letters of *ornamenta γυμνασιώδη* suggests that certain subjects of sculpture were considered especially suitable for such places. Among these may be placed the patron deities, Apollo Lyceius, Hermes, Athene Musica; personifications as Palaestra, Agon, Harmonia, Kairos, known even in the fourth century B.C.; human figures of founders, emperors, teachers; typical athlete and epebe figures, the Naples Doryphorus having been actually found in a palaestra; fancy figures, as the Ribbon-bearers of the Piraeus Museum; statues of poets, reliefs like the Apotheosis of Homer and the Tabula Iliaca; even wall paintings may be conjectured as the original of some of the palaestra subjects on vases. The picture can be completed or made definite only through the careful study of inscriptions and of the origin of existing statues. (*J. ZIEHEN*, March meeting of the Berlin Arch. Society, *Arch. Anz.* 1906, pp. 49-55.)

**The Pancratium and Wrestling.**—The third part of E. N. GARDNER's study of ancient wrestling treats of some of the technical terms of the art and especially of the pancratium, which may be compared to the Japanese jiu-jitsu. It was a sort of systematized rough-and-tumble fight, and not being directly useful for military purposes, was admitted to the Olympian contests later than boxing and wrestling. The Spartans never recognized it as anything more than a practice exercise. In it, hitting,

kicking, and the use of the closed fist were allowed, also breaking and dislocating bones, but not biting or "digging." It was fought standing or on the ground, the two forms being distinct. Ἀποχειρισμός, sparring with the open hand, which belongs to boxing rather than wrestling, was admitted to the contests only as part of the pancratium. Κλιμακισμός meant climbing on the back of an opponent. (*J.H.S.* XXVI, 1906, pp. 4-22; 2 pls.; 9 figs.)

**The Ἰππείς and their Squires.**—In *Jh. Oesterr. Arch.* I. VIII, 1905, pp. 185-202, W. HELBIG discusses Petersen's criticisms (*ibid.* pp. 77-83) of his article 'Sur les Ἰππείς Athéniens' in the *Mémoires de l'Académie des Inscriptions et Belles-Lettres*, XXXVII, i, pp. 157 ff. E. PETERSEN, *ibid.* Beiblatt, col. 125, adds a brief note.

**Bread at Low Prices or Gratis.**—In *Mélanges Nicole* (Geneva, 1905), pp. 135-157, H. FRANÇOTTE discusses the measures taken in Greek cities for selling bread to the people at low prices or distributing it *gratis*. The expense was sometimes borne by private citizens, sometimes by the state. The evidence is derived from numerous inscriptions. The Romans derived the custom of distributions of bread from the Greeks. The price of grain in Greece and Italy under the Roman Empire is discussed by C. BARBAGALLO in the *Rivista di Storia Antica*, X, 1906, pp. 33-71.

## ITALY

### ARCHITECTURE

**Vitruvius.**—In the *Proceedings of the American Academy of Arts and Sciences*, XLI, No. 23, February, 1906, pp. 467-502, M. H. MORGAN discusses the language of Vitruvius to show that Ussing was wrong in assigning him to the third century. In *Harvard Studies in Classical Philology*, XVII, 1906, pp. 1-14, Morgan publishes notes on Vitruvius, in which he shows that Vitruvius belonged to the Augustan period. The passage (5, 6, 2 [117, 16]) *supra autem alternis itineribus superiores cunei medii dirigantur* signifies that in the Roman theatre "above the *praeinctio* the stairs do not continue on the same lines as the stairs below it, but that they are laid out on lines alternating with the lines of the lower ones." The plan in Dörpfeld and Reisch, *Das griechische Theater*, p. 162, cf. 164, is therefore erroneous in this respect.

**Rostra Caesaris.**—In *Röm. Mith.* XX, 1905, pp. 230-266 (13 figs.), A. MAU shows that the construction of the hemicycle at the western end of the Forum antedates that of the quadrangular structure in front of it. This latter can hardly be earlier than the second century after Christ. The hemicycle is the *rostra Caesaris*, on which Antony stood when he delivered his funeral oration after Caesar's death.

**The Old Column at Pompeii.**—In *Röm. Mith.* XX, 1905, pp. 193-205 (2 figs.), A. MAU refutes the arguments, by which G. Patroni (*Studi e Materiali*, III, 1905, pp. 216-229) attempted to prove the Mycenaean character of the old column at Pompeii, and shows that the irregularities of its lower part are due to alterations. The "Mycenaean base" which Patroni finds in the temple in the Forum triangulare is also due to alterations in the floor, which were executed not earlier than the end of the third century B.C. The case is similar in the "casa del fauno."

## SCULPTURE

**Roman Historical Reliefs.** — In the *Papers of the British School at Rome*, Vol. III, 1906, pp. 213–271 (10 pls.; 6 figs. in text), H. STUART JONES discusses (I) the bas-reliefs in the Villa Borghese, attributed to the Arch of Claudius, (II) the relief-medallions of the Arch of Constantine, (III) the “Aurelian” panels of the Arch of Constantine. The attribution of the Borghese reliefs to the Arch of Claudius is based on a conjecture of Nibby’s. In the sixteenth century they were in the church of S. Martina. They were sold to Giambattista della Porta and afterwards passed to the Borghese collection. They probably once adorned the Forum of Trajan. Their style, especially the substitution of height for depth in perspective, points to the time of Trajan, to which Winckelmann assigned them. In two of the medallions on the Arch of Constantine the original heads were replaced by heads of Constantine, and in two, perhaps, by heads of Claudius Gothicus, whose grandson Constantine claimed to be. Two reliefs in the garden front of the Villa Medici, representing processions before the temples of Magna Mater and Mars Ultor, are not, as had been supposed, parts of the Ara Pacis, but are derived from the same monument, of Flavian times, from which the medallions of the Arch of Constantine were taken. The reliefs were appropriated by Claudius Gothicus, probably in restoring and enlarging the temple of the gens Flavia, to which the reliefs may have belonged originally. The eight panels in the Arch of Constantine and three in the Palazzo dei Conservatori belong to a monument erected in 176 A.D. to commemorate the double triumph of M. Aurelius over the Germans and Sarmatians. With the Emperor is Claudius Pompeianus. Stylistic and historical details are discussed.

**Fragments of Historical Reliefs in the Lateran and Vatican Museums.** — In the *Papers of the British School at Rome*, Vol. III, 1906, pp. 273–294 (pl.; 2 figs. in text), A. J. B. WACE discusses the development of the style of Roman relief sculptures. A relief in the Museo Chiaramonti which presents almost a duplicate of part of the relief of the Arch of Titus representing the procession with the shewbread he assigns to the years 79–81 A.D., and probably to an arch of Vespasian and Titus. The reliefs of the Arch of Titus belong to 81–82(?) A.D. A group of fragments in the Lateran, some of which represent a procession of lictors, belong to a monument of Domitian, not later than 83 A.D., and a fragment in the Belvedere, representing a triumphal procession, may belong to an arch set up to commemorate the Chatti and Dacian triumph of 89 A.D. These, with the reliefs on the Arch of Constantine, form a well-defined and progressive series of Flavian historical reliefs.

**Other Roman Historical Reliefs.** — At a meeting of the British School at Rome, March 12, 1906, A. J. B. WACE discussed the six long reliefs on the Arch of Constantine. In three of these — one representing a triumph, another a *congiarium*, the third a scene on the *rostra* — the original head of the emperor had been chiselled out, and the head of a later emperor, now lost, inserted. The other three represent a battle by a river, a siege, and a triumphal scene. These last three are Constantinian, and the other three refer to Diocletian. Mr. Wace also spoke of the base of the obelisk of Theodosius in Constantinople. The persons represented on the lower part

of the base are Constantine and his three sons, and the style agrees with that of portraits of his period. The lower part of the base was, then, originally intended for the obelisk. (*Athen. March 31, 1906; Cl. R. XX, 1906, p. 235.*)

**The Decoration of Trajan's Forum.**—At a meeting of the British School at Rome, January 4, 1906, A. J. B. WACE discussed some reliefs which were drawn (in the Palazzo dei Conservatori) in the sixteenth century by several artists, including Panvinus and Pierre Jacques of Reims. Only two now exist. These passed from the Borghese collection to the Louvre. One represented an *extispicium* before the temple of Jupiter, the other the sacrifice of two bulls. The first relief was found in 1540 in Trajan's forum. It probably represents the *nuncupatio votorum* before the Dacian campaign. The sacrificial scene probably belongs to a representation of the triumph of M. Aurelius and L. Verus in 166 A.D. Probably all the reliefs in question belonged to the decoration of Trajan's forum, which was, then, not finished until the reign of Hadrian, while its decoration was continued under the Antonines. (*Athen. January 27, 1906; Cl. R. XX, 1906, p. 137.*)

**Caracallus presented to the Senate.**—At the second open meeting of the British School at Rome, February 2, 1906, A. J. B. WACE discussed a relief in the Palazzo Sacchetti, in Rome (Matz-Duhn, No. 3516), the style of which is that of the time of Septimius Severus. It represents that emperor presenting his son Caracallus to the senate when, after the defeat of Clodius Albinus in 197 A.D., he declared him *Imperator destinatus*, and gave him various other honors. (*Athen. February 10, 1906; Cl. R. XX, 1906, p. 235.*)

**The Reliefs on Trajan's Column.**—At a meeting of the British School at Rome, April 4, 1906, H. STUART JONES discussed the reliefs on the column of Trajan, criticising some of the views of Cichorius and Petersen. He concluded that in the first year of the second war Decebalus advanced into Moesia. (*Athen. April 21, 1906; Cl. R. XX, 1906, p. 235.*)

**Two Military Gravestones at Verona.**—In *Jh. Oesterr. Arch. I. IX, 1906, Beiblatt, cols. 49–56* (2 figs.), P. ORTMAYR and L. SIEGEL publish the gravestones of the centurion Q. Sertorius Festus and the standard-bearer L. Sertorius Firmus at Verona (*C.I.L. V, 3374 and 3375*). Both men are represented in relief, with their full equipment. The reliefs are products of the same workshop, and their date cannot be earlier than 42 A.D., when their legion (the eleventh) received the name *Claudia pia fidelis*.

**A Relief Representing a Scene of a Tragedy.**—In *Jh. Oesterr. Arch. I. VIII, 1905, pp. 203–229* (pl.; 8 figs.), G. RIZZO publishes and discusses the polychrome terra-cotta relief found in excavations near the Porta Salaria, in Rome. (*Not. Scavi, 1904, pp. 436 ff., 1905, pp. 19 ff.; cf. Am. J. Arch. 1906, p. 112.*) The background represents two doors under arches, two pediments, each supported by two Ionic columns, and two pilasters, one at each end. On the whole, this agrees better with the theory that the action took place in the orchestra than with any other theory, though the evidence of this relief is not conclusive. The relief, which is of mediocre Roman workmanship, dates from the end of the Republic, or, at latest, from the early years of the Empire. The persons represented are a woman holding by the hand a Phrygian boy, a man (girt with a sword) who makes some announce-

ment to the woman, and two smaller accessory figures. It is Odysseus announcing to Andromache and Astyanax that the latter must die. It may be a scene of the *Αἰχμλωτίδες* of Sophocles. Other related monuments are discussed.

**Roman Monument from Northern Italy.** — In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 291–296 (double pl.; 3 figs.), R. v. SCHNEIDER publishes and discusses a limestone ash-chest in the imperial “Antikensammlung” in Vienna, formerly in the Palazzo Grimani and then in possession of the dealer Richetti in Venice (HEYDEMANN, *Drittes Hallesches Winckelmanns-programm: Mitteilungen aus den Antikensammlungen in Ober- und Mittelitalien*, 1879, pp. 18 ff.). On the front Dionysus and Ariadne, or a maenad, are represented, on one end laborers in the field, on the other two men playing a game like chess or checkers. A similar representation is found on three gravestones of similar material in Turin. All are doubtless from the same region in upper Italy. The scene on the front may represent the deceased in the form of Dionysus.

### VASES AND PAINTING

**An Inn on an Italic Vase-painting.** — In *Mélanges Nicole* (Geneva, 1905), pp. 159–164 (2 pls.), A. FURTWÄNGLER publishes a drinking cup with two handles below which are heads (of a youth) in relief. On the shoulder are geometrical patterns and a curious scene: at the right a chariot, and at the left a woman tending a horse which is tied to a ring in the wall. The decoration is painted in red varnish over a white base, which is applied upon the black varnish that covers the entire vase. An inscription + ENON (i.e. *ἐνών*) shows that the court or front of an inn is represented. The drawing is very rude. The vase is Messapian, of the fourth century B.C.

**The Frescoes from Boscoreale in New York.** — The frescoes from Boscoreale, discovered in 1899–1900 and purchased by the Metropolitan Museum, of New York, in 1903, are briefly described by GISELA M. A. RICHTER in the *Bulletin of the Metropolitan Museum of Art*, I, 1906 (No. 7, June), pp. 95–97 (2 figs.). They are fine specimens of Hellenistic-Roman painting, executed in the first century after Christ.

### INSCRIPTIONS

**Lollianus Mavortius.** — In *Röm. Mith.* XX, 1905, pp. 283–285, O. SEECK shows that the inscription *C.I.L.* VI, 1723, preserved only in old copies, is the first part of *C.I.L.* VI, 1757. The *cursus honorum* of Q. Flavius Maesius Egnatius Lollianus Mavortius is thus fully established. Incidentally some other dates are fixed. So the second prefecture of Petronius Maximus was either between November 17, 375 A.D., and December 1, 376, or between September 17, 377, and August 3, 378.

**Inscription from Aquae Albulae.** — In *Jh. Oesterr. Arch. I.* IX, 1906, Beiblatt, cols. 55–58 (2 figs.), R. ENGELMANN publishes an inscription from Aquae Albulae, on the Via Tiburtina (*Not. Scavi*, 1902, p. 113), with corrections and commentary. It was once on the front of a base on which was the bronze portrait of a woman who had been benefited by the sulphur baths. As restored it reads:

*Effigiem car[ae tibi con]iugis Albula p[ono]  
puros quod] voltus tu dea [restituis].  
Quos ego descri[psi pu]ro fulgenti m[etallo]  
et compos voti n[um]i[n]is auxilio,  
[viri]bus ecce tuis pos[ca]que salute co[orta]  
dono tibi] nymph[ae coniugis] eff[igiem].*

**The Collegium Fabrum in Aquileia.** — In *Jh. Oesterr. Arch.* I. IX, 1906, pp. 23–26, O. CUNTZ discusses the inscription from Aquileia published by Mommsen in Pais' *Corporis inscr. Lat. suppl. Italica*, No. 181. The deceased ordains that his house be not sold nor mortgaged and that the *decuria Maronia*, of twenty-five members, of the *collegium fabrum* shall receive twenty-five denarii, twelve and a half for a funeral offering, under fixed conditions, and shall offer certain wine at the grave.

**Inscriptions relating to Roman Antiquity.** — In *R. Arch.* VI, 1905, pp. 471–499, R. CAGNAT and M. BESNIER give text or references for 133 inscriptions, besides a brief statement of the contents of articles dealing with Roman epigraphy and of epigraphic publications relating to Roman antiquity, published in 1905, August–December. Several of the inscriptions published are in Greek. Indices are added, pp. 500–511. *Ibid.* VII, 1906, pp. 372–384, the summary is continued to include the publications of January and February, 1906, comprising 78 inscriptions and some treatises.

**Syllabification in Latin Inscriptions.** — In *Classical Philology*, I, 1906, pp. 47–68, WALTER DENNISON shows that Latin inscriptions do not generally follow the grammarians' rule that in dividing the syllables of a word as many consonants should be placed with a following vowel as may stand at the beginning of a word in Latin (or Greek). On the contrary, the division is generally made between two consonants.

**The Epitaph of Petronia Musa.** — In *Berl. Phil. W.* April 21, 1906, R. ENGELMANN corrects Cozza Luzzi's interpretation (*B. Com. Roma*, XXX, 1902, p. 264) of lines 1 and 11 of the epitaph of Petronia Musa (*C.I.G.* 6261, cf *Add.* III, 1266). In line 1, *λειρός* is *λιτός* (*tenuis*); in line 11 *ἔπρεται* is for *ἔπρετε*.

## GENERAL AND MISCELLANEOUS

**Primitive Monuments of Rome and Latium.** — *Mon. Antichi*, XV, 1905 (846 cols.; 27 pls.; 217 figs.), is entirely devoted to the publication, description, and discussion of the monuments of Rome and Latium before the Republican period, by G. PINZA. The monuments of Praeneste are to be treated separately, and are not included in this work. The monuments found across the Tiber, to Caere, are also omitted. In general, this is a vast collection of material. Tombs, remains of the stone age, the bronze age, and the iron age, are catalogued and described. The topography of Rome and the development of one city from the original independent villages, are discussed, as are the relations of the primitive monuments of Rome to those of other places in Italy. The great variety of material described and the details included, make a summary of this storehouse of information almost impossible.

**The Roman Forum.** — The English translation of Professor Hülsen's *Das Forum Romanum* is based on the second German edition, but has re-

ceived several new illustrations and a new plan, and the text has been revised and brought up to date; in particular, alterations have been made in the sections relating to the Comitium, the Middle of the Forum, and the Archaic Necropolis. The book contains a complete description of the Forum, with concise discussion of the questions involved, and with a bibliography. (CH. HÜLSEN, *The Roman Forum, its History and its Monuments*. Translated from the second German edition by Jesse Benedict Carter, Rome, 1906, Löschner & Co. (Bretschneider and Regenbergl); New York, Stechert. xi, 259 pp.; 5 pls.; 139 figs. 12mo).

**The Septimontium and the Seven Hills.**—In *Classical Philology*, I, 1906, pp. 69–80, S. B. PLATNER discusses various views concerning the Septimontium, and adopts that of Wissowa. After the city grew beyond the Palatine, it included the Palatium, Cermalus, and Velia (*i.e.* the entire Palatine), the Oppius, Cispius, and Fagutal (*i.e.* the entire Esquiline), and the Sucusa (Subura), which was the eastern or western point of the Caelius. A festival, the Septimontium, was established, celebrated by the *montani*. In later times, the old Septimontium was explained as referring to the seven hills enclosed within the Servian wall; viz. Palatine, Capitoline, Aventine, Caelian, Esquiline, Viminal, and Quirinal. Still later, the Janiculum is substituted for one of the others, and in the early Middle Ages the Vaticanus also appears.

**The Classical Topography of the Roman Campagna.**—In the *Papers of the British School at Rome*, III, 1906, pp. 1–212 (2 maps; 19 pls.), T. ASHBY, Jr., publishes the second part of his investigation of the ancient roads in the Campagna and the monuments that mark their courses (see *Am. J. Arch.* 1903, p. 249). The present paper treats in great detail of the Via Salaria, the Via Nomentana, and the Via Tiburtina, with discussion of all doubtful points. The author's purpose is to publish all the available information. In an appendix (pp. 198–200) the manuscript notes of Diego Revillas (1690–1742), now in the author's possession, are discussed. Addenda to the first part of the investigation occupy pp. 201–207. An index follows.

**The Via Latina.**—The topography of the Via Latina and of its villas and villages, between the seventh and eleventh milestones, is discussed by LANCIANI in *B. Com. Roma*, XXXIII, 1905, pp. 129–145; 1 pl. (map).

**Sacred Groves of Rome.**—The sacred groves of Rome form the subject of a detailed monograph by G. STARA-TEDDE in *B. Com. Roma*, XXXIII, 1905, pp. 189–232.

**Nero and the Burning of Rome.**—In *Arch. Stor. Patr.* XXVIII, 1905, pp. 355–393, G. S. RAMUNDO discusses the evidence relating to the burning of Rome under Nero, and concludes that it was due neither to Nero nor to the Christians, but was accidental.

**Ancient Rhegium.**—Ancient Rhegium is the subject of a book by Dr. PIETRO LARIZZA (*Rhegium Chalcidense [Reggio di Calabria]. La Storia e la Numismatica dai tempi preistorici fino alla cittadinanza romana*. Reggio, 1905, the author; Rome, Loescher, 118 pp.; 15 pls. 8 vo. 20 fr.). Various questions concerning the prehistoric inhabitants of southern Italy, the origin of the name Italy, etc., are discussed, and the legendary and actual history of Rhegium is given. The coinage of Rhegium, from the sixth century to 89 B.C., is treated in detail. The plates are all coin plates except one, which

reproduces a rude replica of the Laocoön group, now in the museum at Reggio.

**An Ancient Necropolis discovered in 1793 at Naples.**—In *Arch. Stor. Nap.* XXXI, 1906, pp. 27–124, V. FLORIO continues his ‘Memorie storiche ossiano Annali Napolitani dal 1759 in avanti.’ On p. 119 the discovery of an ancient cemetery in 1793, near the porta Capuana, is recorded, and on p. 120 five Latin inscriptions from graves are published.

**A Catalogue of Works of Art in Rome in Imperial Times.**—Latin papyrus No. 7, in Geneva, has on the *recto* some statistics, in Greek, of lands in the Egyptian nome of Arsinoë; on the *verso* a Latin list of works of art in Rome, with notes on their history. Unfortunately the text is very fragmentary. It was probably written about 225 A.D. The words *Herculem G . . . . is . ful* seem to refer to the Hercules of Glycon, the Hercules Farnese. One fragment of the papyrus seems to contain a version of the story of Apelles and Protogenes told by Pliny, XXXV, 81–83. The papyrus is published, with facsimile, by JULES NICOLE (Geneva, 1906, Georg & Co., 34 pp. 8vo. 5 fr.).

**The Original Sources of Late Works of Ancient Art.**—In *Mélanges Nicole* (Geneva, 1905), pp. 653–657 (pl.), E. LÖWY republishes three reliefs in Rome and three Pompeian wall paintings which represent the Judgment of Paris. All are derived from one original, in spite of their differences in details. The sarcophagus reliefs (Robert, *Sarkophagreliefs*, II, Taf. V, No. 11, Taf. IV, No. 10) are at least a century later than the Pompeian paintings. The original must have been a painting of great power, and it must be considerably earlier than the Pompeian paintings. An engraving by Marcantonio, giving a restoration of this painting by Raphael, and the frieze of a silver jug after Rubens are published as further illustrations.

**Illustrations of Virgil.**—In *Berl. Phil.* W. March 24, 1906, R. ENGELMANN shows that the Pompeian painting of the death of Laocoön is an illustration of Virgil and presupposes the well-known marble group, the date of which (see *Am. J. Arch.* 1906, p. 101) is now established. The mosaic from Sousse (*Mon. Piot*, IV, p. 242) representing the departure of Aeneas from Dido is especially characterized by the presence of a bacchante as an illustration of Virgil. An engraving by Marcantonio is cited in illustration of the use of the accessories in the Pompeian painting.

**Roman Terra-cotta Lamps.**—In *Rec. Past*, V, 1906, pp. 170–186 (32 figs.), E. W. CLARK discusses Roman terra-cotta lamps, in the classification of which he follows Fink, except that he adds to Fink’s four types a fifth (type A, 300–200 B.C.), earlier in date than Fink’s type I, to include the “Esquiline lamps.”

**The Altar of Peace of Augustus.**—In *Rec. Past*, V, 1906, pp. 104–111 (4 figs.), J. C. EGBERT describes the Altar of Peace erected by Augustus and gives a sketch of its history.

**The Salutations of Nero.**—In *R. Arch.* VII, 1906, pp. 142–144, H. STUART JONES, in reply to E. Maynial (*ibid.* IV, 1904, pp. 172–178; *Am. J. Arch.* 1905, p. 219), maintains that the sixth salutation cannot refer to the capture of Tigranocerta, in September, 59 A.D., as Nero is called Imp. VI in the Acts of the Arval Brothers of January 3 of that year, that the seventh salutation refers to the capture of Tigranocerta (Tacitus, *Ann.* XIII, 41, 5), and that the tenth salutation belongs to some time between 64 and 66 A.D.



**The Imperial Titles of M. Aurelius Severus Alexander.**—In *R. Stor. Ant.* X, 1906, pp. 116–124, G. CASTALDI, employing epigraphic, numismatic, and other testimony, fixes the dates of the titles, etc., of M. Aurelius Severus Alexander as follows: Imperial Salutations, I, 222 A.D., II, 233 A.D.; Potestas tribunicia, I, March 11 to December 31, 222 A.D., II–XIV, beginning January 1 every year from 223 to 235 A.D.; Consulates, I, autumn to December 31, 221 A.D.; II, autumn to December, 225, A.D.; III, autumn to December, 228 A.D. His departure from Rome to fight the Persians took place in the latter part of 231 A.D.; his departure against the Germans in 234; and his death, in March, 235 A.D.

**The Illyrian Tax and the Boundaries of Provinces.**—In *Röm. Mith.* XX, 1905, pp. 223–229, C. PATSCH finds that the known stations of the *vectigal Illyrici* do not all lie at the boundaries of provinces. Domaszewski's conclusions (*Arch.-Ep. Mith.* XIII, pp. 129 ff.) are therefore in part incorrect. The *vectigal* was probably a road tax rather than an import duty.

**Etrusca.**—In five pamphlets, the last of which are dated 1905, BARON CARRA DE VAUX takes up and develops the theory of Isaac Taylor that the Etruscan and Pelasgian languages are akin to the Altaic. He discusses a variety of Etruscan monuments and inscriptions, which he interprets by means of Altaic languages (Paris, G. Klincksieck).

**The Mano Pantea.**—In *Proc. Soc. Ant.* XX, 1905, pp. 324–334 (12 figs.), F. T. ELWORTHY discusses the bronze hands with the index and second fingers raised and the third and fourth fingers closed upon the palm, which go by the name of Mano Pantea or Votive Hand. They are covered with symbols of various deities in relief. Very few bear votive inscriptions, and probably the hands were prophylactic, not votive.

**Leadén Tesserae.**—Leadén tesserae and their matrices form the subject of a second paper by L. CESANO in *B. Com. Roma*, XXXIII, 1905, pp. 146–153 (11 figs.).

**Pliny's Journalist Methods.**—In *Röm. Mith.* XX, 1905, pp. 206–213, F. HAUSER discusses Detlefsen's theory that Pliny used a censor's list in making his citations of works of art in Rome (see *Am. J. Arch.* 1906, p. 178), and concludes that such procedure is highly improbable, for the censor's list, granted that it existed, would have been useless for Pliny's purpose.

**Studies in Roman History.**—In publishing a second edition of *Christianity and the Roman Government*, E. G. HARDY has added five essays previously published in the *English Historical Review*, the *Journal of Philosophy*, and in his *Introduction to Plutarch's Lives of Galba and Otho*. While the book is historical, not archaeological, it contains information derived from inscriptions and other archaeological sources. (*Studies in Roman History*, by E. G. Hardy. London, 1906, Swan Sonnenschein & Co., ix, 349 pp. 12mo.)

## SPAIN

**The Linares Bas-relief and Roman Mines in Baetica.**—In *Archæologia*, LIX, ii, 1905, pp. 311–322 (3 pls.; 16 figs.), H. SANDARS describes the traces of Roman mining operations in Andalusia, the ancient Baetica, especially those at Palazuelos, not far from Castulo. The place is called "Hannibal's Mines," and probably the Carthaginians did work the mines

here. A relief at Linares, of Roman date, represents miners in a gallery. Various other antiquities, chiefly utensils, are published.

## FRANCE

**The Greeks in Southern Gaul.** — In *Jh. Oesterr. Arch. I.* IX, 1906, pp. 139-164, E. MAASS discusses the ancient sources of information concerning Greek settlements in southern Gaul, especially the legend of Keltos and the connection of Heracles with that region, which indicates an early Doric settlement.

**Gallo-Roman Cities.** — In *C. R. Acad. Insc.* 1906, pp. 102-196, A. BLANCHET gives a list of 43 Gallo-Roman cities and the length of the circuit walls of each. The walls built under Augustus and his immediate successors are longer than those built later. So, at the beginning of the fourth century, Autun had only one-twentieth of the area enclosed by Augustus, and Nîmes was only one-seventh of its former size.

**Temple of Augustus and Livia at Vienne (Isère).** — In *Ami d. Mon.* XIX, 1905, p. 305 (cf. p. 350), CH. LENORMANT publishes the ground plan of the small hexastyle temple of Augustus and Livia at Vienne.

**The So-called Statue of Ausonius at Auch.** — In *R. Ét. Anc.* VIII, 1906, p. 52 (fig.), PH. LAUZUN publishes the draped statuette (height 0.47 m.) in the museum at Auch, which has been called a statue of Ausonius without any sufficient reason. It probably dates from a time before that of Ausonius.

**Mother Goddesses.** — In *R. Ét. Anc.* VIII, 1906, pp. 53-58 (2 figs.), G. GASSIES publishes a statue found at Meaux, which represents a seated, draped, female figure holding some apples in her lap. It may have been a *pendant* to the god with a sack, found at the same place. This goddess of fertility is, like other similar deities, a mother-goddess. Similar figures from other places, especially from Capua, are compared.

**Records of Roman Surveys.** — The fragmentary inscription found at Orange, ancient Arausio (see *Am. J. Arch.* 1905, p. 223), is published with a full commentary and discussion by A. SCHULTEN, in *Hermes*, XLI, 1906, pp. 1-44 (pl.). The previously discovered inscriptions of similar character are also discussed. They are probably a record of part of the Gallic census of Augustus, and may be dated about 20 B.C., certainly before 12 A.D.

**The Coins found at Famars in 1824.** — In *R. Ét. Anc.* VIII, 1906, pp. 165-167, CH. DANGIBEAUD publishes from a note of the Count A. de Bremond of Ars, a catalogue of coins found at Famars in 1824, which seem to have been buried about the end of the fifth century after Christ.

**A Decoration copied from a Coin.** — In *B. Soc. Ant. Fr.* 1905, pp. 225-227 (fig.), A. BLANCHET publishes a stamped silver plaque in the Museum at Nancy, which decorated a fibula. On it is a seated female figure holding in the right hand a Victory on a globe, in the left a sceptre. The inscription reads: *invicta Roma utere felix*. The whole is copied from coins of Priscus Attalus, with the inscription *invicta Roma aeterna*.

**Roman and Merovingian Rings.** — In *R. Arch.* VII, 1906, pp. 165-172 (24 figs.), CLAUDIUS CÔTE describes twenty-three additional Roman and Merovingian rings in his collection at Lyons (see *Am. J. Arch.* 1905, p. 483). The materials are gold, silver, bronze, and iron. One of the most

interesting rings has a double bezel on which Venus and Cupid are represented.

**The Battle of Paris.**—In *R. Arch.* VII, 1906, pp. 173–176, A. BLANCHET remarks à propos of the article by H. Siegler Schmidt (*ibid.* VI, pp. 257–271; *Am. J. Arch.* 1906, p. 204) that the account given by Caesar (*Bell. Gall.* VII, 57–62) leaves many points in obscurity. *Ibid.* pp. 209–210, SEYMOUR DE RICCI maintains that Metiosodunum or Metlosodunum is not Meudon, but rather Melun, and that Genabum or Cenabum was at Orléans.

**The Cult of Menhirs among the Celts.**—In *C. R. Acad. Insc.* 1906, pp. 146–152, ARBOIS DE JUBAINVILLE discusses the cult of menhirs among the Celts, which persisted even to the time of Charlemagne. Perhaps it was adopted by the Celts from the earlier inhabitants.

**Gallo-Roman Notes.**—In *R. Ét. Anc.* VIII, 1906, pp. 64–73, the 'Chronique Gallo-romaine' contains various notes chiefly on recent publications relating to Gallo-Roman antiquities. *Ibid.* pp. 168–172, C. J(ULLIAN) gives a series of similar notes.

## AUSTRIA-HUNGARY

**The Treasure of Gold from Michalków.**—In *Jh. Oesterr. Arch.* I. IX, 1906, pp. 32–39 (12 figs.), K. HADACZEK discusses the gold ornaments



FIGURE 2. — DIADEM FROM MICHALKÓW.

found at Michalków (cf. *ibid.* VI, pp. 116 ff.), and assigns them to a time between the eighth and the sixth centuries B.C. and to a place not in Galicia, but somewhere in the northern Balkan region, between the Black Sea and the Adriatic. The relations of the art exhibited here to that of Italy and Greece and to objects found in graves in eastern Galicia are discussed.

**King Ecritusirus.**—In *Jh. Oesterr. Arch.* I. IX, 1906, pp. 70–74 (fig.), W. KUBITSCHKE discusses a silver coin found in 1904 at Mallnitzer or Ober-Tauern and now in the Carolino-Augustum Museum at Salzburg. On each side is a portrait head. The inscription, divided between the two sides of

the coin, reads *Gaesatorix re[x] Ecritusiri reg(is) fil(ius)*. The names are discussed. This Gaesatorix may be the son of the Kritasirus mentioned by Strabo, VII, 3, 11, C. 304, who was defeated by Burebista about 60 B.C.

**Sidrona; Dusmanes.** — In *Jh. Oesterr. Arch. I.* VIII, 1905, Beiblatt, cols. 119 ff., C. PATSCH notes that the Sidrini mentioned in the inscription found at Bruška (*ibid.* col. 54) are the inhabitants of the town of Sidrona (Ptolemaeus II, 16, 9 f.). He also (*ibid.* col. 121) identifies the fort Δούσμανες (Procopius, *De Aedificiis*, 284, 5) in the territory of Naissus with the Praesidium Dasmini of the *Tabula Peutingeriana* and Dasmiani of *Geogr. Rav.* 192, 2.

## GREAT BRITAIN

**Palaeolithic Implements in Sussex.** — In *Proc. Soc. Ant.* XX, 1905, pp. 197–207 (3 figs.), R. GARRAWAY RICE describes some palaeolithic implements from the terrace gravels of the River Arun and the western Rother. They were found at depths varying from 20 to 200 feet, and differ greatly in type.

**The Manufacture of Palstaves.** — In *Proc. Soc. Ant.* XX, 1905, pp. 258–261, E. K. CLARK explains the method of casting palstaves and their bronze moulds. Temporary clay moulds were formed from a permanent model, and these moulds were converted into bronze. In the bronze moulds lead celts were cast, which could be used as models for clay moulds, or could be hollowed out to serve as core-boxes.

**Iron Currency in Britain.** — In *Proc. Soc. Ant.* XXII, ii, pp. 179–194 (11 figs.), R. A. SMITH discusses various iron bars found in England, which have been explained as unfinished swords. He concludes that they were used as currency, and quotes Caesar's statement in *Bell. Gall.* V, *utuntur aut aere, aut nummo aureo, aut taleis* [some texts read *annulis*] *ferreis ad certum pondus examinatis pro nummo*.

**Roman Fulling in Britain.** — In *Archaeologia*, LIX, ii, 1905, pp. 207–232 (11 pls.), GEORGE E. FOX, after some discussion of the fuller's establishment at Pompeii, describes and discusses the Roman villa at Chedworth, Gloucestershire, the Roman villa in Titsey Park, and a group of Roman buildings uncovered at Darenth, Kent, in 1894–5. In all of these places he finds arrangements for fulling. At Darenth there were two houses, one of the corridor type, the other of the courtyard type. Here a *fullonica* was established, for the needs of which the two houses were joined together and a third block added. Later this third block only was used as a *fullonica*; the other buildings were used as habitations, and a hall was added. Somewhat similar changes took place at Chedworth and Titsey Park.

**Bronze Dagger and Armlet.** — In *Proc. Soc. Ant.* XX, 1905, p. 335 (pl.), H. S. COWPER publishes a bronze armlet, found some time ago in Furness. It is made of a plate of bronze, hammered into a tube, and then bent into a ring. It bears an incised pattern of rings and dots. It is of the Hallstatt period, and may be imported. A bronze dagger, found near Al-dingham, is similar to fig. 315 in Evans' *Ancient Stone Implements* (1881). A flattened stone cone bought in Smyrna is also described. This may have been used as an arrow shaft polisher.

**Pins of the Hand Type.** — In *Proc. Soc. Ant.* XX, 1905, pp. 344–354 (11 figs.), R. A. SMITH discusses the development of late-Keltic pins of

the so-called hand type from pins with a simple ring above a curve, which may be dated about 400 B.C., to elaborately ornamented pins made more than ten centuries later.

**The Island of Ictis.**—In *Archaeologia*, LIX, ii, 1905, pp. 281–288 (2 figs.; cf. *Proc. Soc. Ant.* XX, p. 342), C. REID shows by geological evidence that the island of Ictis (Mictis) or Vectis mentioned by Timaeus, Diodorus Siculus, and Caesar is the Isle of Wight, and cannot be St. Michael's Mount.

## AFRICA

**The House of the Antistii at Thibilis.**—In *Mélanges Nicole* (Geneva, 1905), pp. 43–55 (2 pls.), R. CAGNAT describes the house of the Antistii at Thibilis, in Algeria. In the *atrium* was an altar (*lararium*), with reliefs representing garlands, serpents, and a youthful deity holding a cornucopia in his left hand. His right hand holds a patera over an altar. Inscriptions, *Genio domus sacrum. Pro salute Q. Antistii Adventi Postumi Aquilini leg(ati) Aug(usti) leg(ionis) II Adiutricis et Noviae Crispinae eius et L. Antisti Mundi Burri et Antoniae Priscae matris eius et liberorum et famul(iae) eorum, Agathopus lib(ertus) ex viso d(ono) d(edit) and Q. Antistius Agathopus ex viso d(ono) d(edit) idemque dedicavit K(alendis) Mart(iis) Macrino et Celso co(n)s(ulibus)*, give the name of the owner of the house and the date (164 A.D.). This Q. Antistius Adventus commanded the legion II Adiutrix, which served against the Parthians in 164. Other inscriptions relating to him and his important family are published.

**The Route from Capsa to Tacape.**—In *B. M. Soc. Ant. Fr. Mémoires*, 1903 (Paris, 1905), pp. 153–230, J. TOUTAIN publishes sixty-one milestones from the Roman route from Capsa (Gafsa) to Tacape (Gabes). The earliest, which bear the name of the proconsul L. Asprenas, date from the year 14–15 A.D.; the latest date from the fourth century. These milestones are discussed, and the few remains of antiquity along the route are described.

**A Letter of J. P. d'Ollivier to Peiresc.**—In *B. M. Soc. Ant. Fr. Mémoires*, 1903 (Paris, 1905), pp. 1–40 (3 pls.), L. POINSSOT publishes a letter from J. P. d'Ollivier to Peiresc. It contains copies of several inscriptions from northern Africa, which lead to some criticisms and corrections of the *C.I.L.* and, as several inscriptions are *milliaria*, to chronological and topographical discussions. A note is added, pp. 275–276.

**Coins of Galerius.**—In *B. Soc. Ant. Fr.* 1905, pp. 273–276, J. MAURICE discusses coins of Carthage on which the personification of Carthage appears, and argues that Galerius is among the emperors in whose names these coins (293–305 A.D.) were struck, and that coins were struck at Carthage in his name under the second tetrarchy (305–306 A.D.).

**The Economic Geography of Morocco.**—In *C. R. Acad. Insc.* 1906, pp. 135–138, M. BESNIER gives a list of the minerals, vegetables, and animals (wild and tame) known to have existed in ancient times in Mauretania Tingitana (Morocco). The products of the different parts of the province were rich and various.

## EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART GENERAL AND MISCELLANEOUS

**Christ, Michael, Gabriel.** — In *Berl. Phil. W.* March 24, 1906, EB. NESTLE argues that the abbreviation ΧΜΓ in inscriptions and manuscripts consists of the initials of Christ, Michael, Gabriel, and does not stand for Χριστὸν Μαρία γεννᾷ or the like. *Ibid.* April 21, A. DIETERICH argues that γέννα is a substantive, meaning "birth" and "mother," and that the letters ΧΜΓ signify Χριστὸς (Χριστοῦ, Χριστέ) Μαρία γέννα.

**Byzantine Leadens Medals.** — In *J. Int. Arch. Num.* VIII, 1902, pp. 195–222 (cf. *Am. J. Arch.* 1906, p. 205), K. M. KONSTANTINOPOULOS continues his catalogue of Byzantine leadens medals in the Numismatic Museum at Athens, describing Nos. 1058–1199.

**Inscriptions on Byzantine Medals.** — In *J. Int. Arch. Num.* VIII, 1905, pp. 223–226, K. M. KONSTANTINOPOULOS gives new readings of three metrical inscriptions on Byzantine leadens medals, published by G. Schlumberger: 1. (*R. Ét. Gr.* 1894, *Mélanges d'Archéologie Byzantine*, I, p. 259), Φυλάσσει με φρουρά μαρτύρων καλλινίκων; 2. (*Sigillographie de l'Empire Byzantine*, pp. 694 f.), Δυάς [μέ] φρουρεῖ κα[λ]λ[ι]νίκων μαρτύρων  
σεβαστὸν Θεόδωρον τὸν Ῥουπενι(ώ)[τη]ν;  
3. (*ibid.* p. 702), Τηρῶ γραφᾶς Ἀνθημῶτον Στεφάνου.

**The Leadens Medal of David of Trebizond.** — In *J. Int. Arch. Num.* VIII, 1905, pp. 237–248, G. P. VEGLERIS maintains that a certain leadens medal (cf. *Am. J. Arch.* 1906, p. 205) belongs to the last emperor of Trebizond. *Ibid.* pp. 293–322 (pl.) K. M. KONSTANTINOPOULOS replies, reaffirming his attribution of the medal to David Comnenus, brother of Alexius.

**Stone Images in Southern Russia.** — In *Rec. Past*, V, 1906, pp. 35–39 (3 figs.), VLADIMIR RIEDEL offers an explanation of the numerous rude stone images of women found in southern Russia. The heathen Slavs used to bury the widow with her deceased husband. After the introduction of Christianity, stone images may have been substituted for the widows themselves.

**Sanctuary Rings.** — In *Reliq.* XII, 1906, pp. 96–105 (11 figs.), J. TAVENOR-PERRY publishes a number of sanctuary rings from various places. These rings, held in the mouth of a beast, frequently a lion, were attached to the doors of churches which had the right of sanctuary. Originally, perhaps, those who desired the protection of sanctuary had to take hold of the ring.

**The Martyrdom of St. Thomas à Becket on a Swedish Font.** — In *Reliq.* XII, 1906, pp. 126–131 (4 figs.), a font at Lynesjö, Sweden, is published, on which the martyrdom of St. Thomas à Becket is represented, with Christ blessing two of the disciples, the Coronation of the Virgin, and the Baptism of Christ. The style, though rude, is vigorous and lively. In the representation of the martyrdom of St. Thomas à Becket are some historical inaccuracies.

**The Seal of Sveder de Apecoude.** — In *R. Arch.* VI, 1905, pp. 432–439 (2 figs.), J. SIX calls attention to the importance of mediaeval seals for the study of schools of art, then publishes and discusses the seal of Sveder de Apecoude, affixed to acts of the years 1332 and 1333 in the archives of

Utrecht. Sveder de Apecoude was one of the most important men of Utrecht at that time. The central part of the seal is an ancient gem with a representation of Leda and the swan.

**Unpublished Monuments of Moslem Art.**—Several works of Moslem art, scattered here and there in the collections and museums of Europe, are discussed by GASTON MIGEON in *Gaz. B.-A.* XXXV, 1906, pp. 205-214. The most noteworthy is a copper cloisonné basin in the Ferdinandeum at Innsbruck, with a very Byzantine sovereign seated in a central medallion, holding a sceptre in each hand. Two circular friezes bear inscriptions in Persian and Arabic, the latter giving the name of an Ortokid prince of about 1148 A.D. Cloisonné art dates back to the period of the Sassanids, and its later renaissance may be due to Chinese influence spread over western Asia by the Turks. A bronze lion in the museum at Cassel is assigned by Migeon to the twelfth century and is an Egyptian product. The chefs d'œuvre, perhaps, of Moslem handicraft as represented in European collections are the ivory plaques in the Carrand collection bequeathed to the Bargello in Florence and a little silver coffer, on which appear two persons, seated and playing the harp and guitar. The latter is in the treasure of St. Mark at Venice, and both plaques and coffer are of the thirteenth century.

### ITALY

**The Inkstand of a Byzantine Calligrapher.**—The "Treasure" of the cathedral at Padua possesses a silver inkstand encircled by figures in relief which appear at first sight to be of the latest period of Romano-Hellenistic art. On the cover is a Gorgon's head of almost classic workmanship. The inscription around the lid, however, shows a closed omega which only appears in Byzantine works of the ninth or tenth century. It reads: + βαφῆς δοχείον ὃ Δέοντι πᾶς πόρος (Holder of pigment, O universal resource of Leo!) and another inscription on the bottom reads: + Λέων τὸ τερπνόν θαῦμα τον (sic) καλλιγράφων (Leo, the delight and wonder of calligraphers). A casket in the treasure of Anagni cathedral is cited in comparison. It was originally entirely covered with silver plates bearing figures in relief, but has lost many of them. Here the reliefs are done with stamps, while on the inkstand they are really modelled. The casket is a work of the thirteenth century, and the plates with figures in relief are made with stamps copied from late Hellenistic monuments. So the colossus of Hercules, which stood in the hippodrome at Constantinople until the beginning of the thirteenth century, is often found copied on Byzantine ivories. The inkstand of Padua and the casket at Anagni belong, the former at the beginning, the latter at the end of that period in Byzantine art which was marked by interest in and imitation of the classical forms of antiquity, and lasts from the ninth to the thirteenth century. (PIETRO TOESCA in *L'Arte*, 1906, pp. 35-44.)

**S. Antonio del Viennese at Borgo San Donnino.**—A. PETTORRELLI, in *Rass. d'Arte*, 1906, pp. 22-30, writes of the church of S. Antonio del Viennese at Borgo San Donnino and the hospice connected with it. The little church was built about the end of the twelfth or the beginning of the thirteenth century, but was enlarged in the second half of the thirteenth. The writer describes the frescoes of the thirteenth century, now almost

completely vanished, which once ornamented the church and hospice, and gives notes concerning the legend and the iconography of S. Antonio del Viennese.

**Romanesque Wall Paintings at Ferentillo.** — In *Rep. f. K. XXVIII*, 1905, pp. 391-405, AUGUST SCHMARSOW gives a description and appreciation of the twelfth-century frescoes in the Abbey Church of San Pietro, near Ferentillo, on the road from Terni to Spoleto. The decorations practically covered the whole of the church, but interest centres in the paintings of the nave. The walls are covered at the top with a painted colonnade, reminding one of the architectural perspectives on the walls of Pompeian houses. Each arch seems to open into an airy space, through which flies a bird, the technique of which, like the architectural *motif*, preserves the classic tradition. Beneath the upper colonnade runs a second, through the openings of which appears a mass of water filled with fish in lively motion. Lower still comes the row of windows with the intervening spaces devoted to frescoes. Under the windows is painted an architrave supported by columns whereby the lower wall is again divided for the painted decoration. Such a scheme throws much light on the architectural framework for compositions used by the early Umbrian school, which O. Wulff has recently tried to derive from miniatures. The whole scheme of the nave frescoes culminates in those of the triumphal arch, at the top of which appears the Hand of God, blessing after the Greek manner, significant of a Byzantine source of inspiration. The decoration of the nave begins between the windows on the left as one enters, with the creation, in which God is represented beardless, or in the form of the Logos. The pictures on this side, which are arranged in three rows, are all taken from the Old Testament, and the series is continued in the history of the Kings on the other side, but the generally poor preservation of the frescoes is here somewhat worse. It is only in the third row that a subject from the New Testament occurs, the "Adoration of the Magi." The "Return of the Magi" is a characteristic departure from the early Christian tradition which controls the choice and conceptions of the subjects, the scene being strongly Germanic and mediaeval in character. An early Christian element appears in the fish which lies on the table in the "Last Supper." The decorations ended over the entrance door with the Crucifixion, which, with most of the frescoes on the end wall, was sacrificed to a restoration about 1500. The frescoes of the apse and its neighborhood are of the middle of the fifteenth century, as a partially preserved inscription tells us. Schmarsow expresses the hope that the Italian scholars will speedily provide for the proper publication of these frescoes, "dies einzigartige Denkmal echt romanischer Malerei auf italienischem Boden," the appreciation of which may well change the character of criticism of pre-Giottesque painting in Italy.

**The Frescoes at Santa Maria Donna Regina at Naples.** — The frescoes in Sta. Maria Donna Regina at Naples, founded by Maria of Hungary, wife of Charles II of Anjou, are assigned by E. Bertaux doubtfully to Pietro Lorenzetti of Siena, and inasmuch as the earliest works of this master date from 1316 or 1320, Bertaux conjectures that the frescoes were not completed until about the latter date, although the church itself was plainly finished before 1316. VENTURI regards them as the work of three hands — Pietro Cavallini, a pupil of his, and some painter, perhaps Siennese,



under his influence. The writer points out the close relations between these frescoes and those of Cavallini in Sta. Cecilia at Rome, and closes with a list of the principal works which may be attributed to him or to his *bottega*. (*L'Arte*, 1906, pp. 117-124.)

**The Silver Altar of Pistoia Cathedral.**— In *Reliq.* XII, 1906, pp. 19-28 (5 figs.), E. A. JONES describes the silver altar in the cathedral at Pistoia. The frontal, by Andrea d' Jacopo d' Ognabene, of Pistoia, was made between 1293 and 1316 A.D. It is adorned with fifteen square panels representing scenes from the New Testament in relief. At either end are three figures, probably prophets. The left wing, by Pietro di Leonardo, of Florence, consists of nine squares enclosed in a framework of delicate arabesque. Seven scenes from the Old Testament are represented, and, in addition, the Birth and the Marriage of the Virgin. Another Florentine, Leonardo di Ser Giovanni, made (1371) the right wing, in the nine squares of which he represented nine scenes from the life of St. James, the patron of the cathedral. The earliest part of the altar, the seated figure of St. James, is in the centre of the reredos. It is the work of Giglio Pisano, who was engaged in 1349. Above St. James is Christ in majesty, holding a book and surrounded by twelve cherubs. The rest of the reredos is decorated with figures of saints and apostles in Gothic niches, busts in medallions, an Annunciation (by Pietro d' Arrigo), and other figures and ornaments by various artists.

**A Chronological Classification of Christian Sarcophagi.**— In *L'Arte*, 1906, pp. 81-85, F. Y. OHLSEN seeks to make a chronological classification of the sarcophagi of the Christian era in Rome, not only on the basis hitherto used of historical data such as inscriptions, place of discovery, etc., but with reference to style and technique. He finds that the stylistic and technical periods coincide with the historical evidences of date. The periods are ten in number, from 250 ("at the latest") to the last, which includes monuments from the fifth century to the Middle Ages. The sarcophagus in Sta. Maria Antiqua is put in the first period, in spite of the generally received attribution to the early fourth century. Pastoral representations are divided into four periods: the first dates about 253; the second is typified by the cover of the sarcophagus of Pope Melchiades (d. 311) in S. Callisto; the third belongs to the middle of the fourth century; and the last to the middle of the fifth. The writer's criteria drawn from costume are an extension to the reliefs of Wilpert's work on the early Christian frescoes. He finds that the male figure in the *imago clypeata* at first wears the *toga fusa*, which afterward becomes less loose, approaching the himation in draping; the *contabulatio* becomes frequent from the fourth century on, and the fifth is marked by two crossing folds. The jewels of women become more Byzantine with the lapse of time, and the mode of dressing the hair is of assistance in dating. The trophies on the sides of sarcophagi are in relief throughout the third century, but in the course of the fourth the custom of incising them prevails. The writer signalizes the constantly increasing variety of the content and the equally decreasing power of expression in these monuments, and illustrates the resulting form in which the scenes are many but executed individually with increasing barrenness.

**The "Titulus Praxedis."**— The church which bore the title of "Titulus

Praxedis" was restored practically to its present form by Paschal (817-824), and is now known as Santa Prassede. It forms the subject of an article by DE WAAL in *Röm. Quart.* 1905, pp. 169-180. He rejects as worthless the *Gesta Potentianae et Praxedis*, according to which Praxedis, from whom the "Titulus" was named, was a daughter of the Senator Pudens, the friend of Peter and Paul. Our certain knowledge of the history of the name and the church is summed up as follows: a Praxedis was buried in the catacomb of Priscilla, together with a martyr Potentiana; the "titulus Praxedis" first appears at the end of the fifth century in the documents, but was built perhaps in the fourth century by an unknown person or possibly by the woman Praxedis, who afterward received a popular canonization by reason of being buried near St. Potentiana.

**New Interpretations.**—In *Röm. Quart.* 1905, pp. 181-193, WILPERT corrects another error in Rushforth's publication of the frescoes of Sta. Maria Antiqua and offers solutions for three problems which have hitherto vexed the Christian archaeologist. The miracles from the New Testament with which John VII (705-7) decorated the Presbyterium of Sta. Maria Antiqua run from right to left, not from left to right, as Rushforth says, and the first scene is the "Appearance of Christ to his Disciples on the Road to Emmaus," the identification being fixed by the inscription which Wilpert has deciphered on the city in the background, *ciVITAS emMAVS*. The artist thus followed Luke, whose account of the miracles following the resurrection begins with this episode. The subject is foreign to the catacomb frescoes, but was hitherto thought to be represented in a group of Christ and two disciples on a sarcophagus from Le Puy in France (LE BLANT, *Sarcophages chrétiens de la Gaule*, pl. xvii, 4). Wilpert shows that the latter scene is only partly preserved, and a proper restoration would show two more disciples to the right of Christ, thus making the customary central group of "Christ between four disciples" which is common on Gallic sarcophagi. In the mosaics of the triumphal arch of Sta. Maria Maggiore, the two seated female figures in the "Adoration of the Magi" have always troubled the interpreters. While the one to the left of the enthroned Christ is generally conceded to be Mary, the one on the right has undergone all sorts of explanations, the latest being that of J. P. Richter and A. C. Taylor (*The Golden Age of Classic Christian Art*, p. 337), who recognize in it a "Sibyl." Wilpert makes it a repetition of the Virgin on the other side of the throne, defending his theory with instances of similar repetitions of the same figure in the same composition in early Christian art, and explains its occurrence here as due to the desire to emphasize the double character of Mary as Virgin and mother of God. A similar reference to the Council of Ephesus, which vindicated to the Virgin her title of *θεοτόκος*, and to celebrate which the church was dedicated to her by Sixtus III, is supposed by Wilpert in the mosaic in the centre of the arch, which represents a throne of gold and precious stones, flanked by the symbols of the Evangelists and Peter and Paul. On the throne is a gemmed cross and a wreath, the latter referring to the victory of orthodoxy at the council, and the cross and throne being symbolical of the council itself, in view of the custom which provided for the sittings of early councils a magnificent throne, on which rested an Evangel, to symbolize the presence of Christ.

**Sancta Maria Antiqua.**—In *Rec. Past*, V, 1906, pp. 131-137 (6 figs.),

J. C. EGBERT describes the church of Sta. Maria Antiqua, its frescoes, and the sarcophagi found in it.

**S. Salvatore di Gallia.** — P. SPEZE continues his historical and topographical studies relating to S. Salvatore di Gallia in *B. Com. Roma*, XXXIII, 1905, pp. 233-263.

## FRANCE

**The Portal of the Cathedral at Rouen.** — In *R. Arch.* VI, 1905, pp. 385-411 (4 pls.; 4 figs.), LOUISE PILLION finishes her discussion of the sculptures at the sides of the *portail des libraires* of Rouen cathedral. The whole sculptured decoration shows excellent and homogeneous execution, sense of life and composition, and that suppleness and largeness in the rendering of forms which contemporary artists call *le gras*. The scenes and figures represented are derived from one of the mediaeval encyclopaedias, with stories from Genesis, the Judgment of Solomon, figures of the Vices and Virtues, and types taken from the Bestiaries or the *Merveilles d'Ynde*.

**Limoges Enamels.** — In *R. Arch.* VI, 1905, pp. 418-431 (6 pls.), J. J. MARQUET DE VASSELLOT concludes his discussion of Limoges enamels with background of wavy lines (see *Am. J. Arch.* 1906, p. 210). These enamels of the twelfth and thirteenth centuries show strong Byzantine influence, and even stronger influence of the school that flourished on and near the Meuse.

## ENGLAND

**Wall Paintings at Friskney, Lincolnshire.** — In *Archaeologia*, LIX, ii, 1905, pp. 371-374 (3 pls.), H. J. CHEALES publishes three much defaced wall paintings in All Saints' church, at Friskney. The first represents the Nativity, the other two, which are in the clerestory and form a pair, represent (1) King David and the Prophets and (2) a Pope and four Doctors of the Church. The decoration belongs to the fourteenth century, perhaps between 1320 and 1340. The other paintings of this church have been published in *Archaeologia*, XLVIII, L, and LII.

**The Priory of St. Bartholomew, West Smithfield.** In *Archaeologia*, LIX, ii, 1905, pp. 376-390 (pl.), E. A. WEBB gives an account of the Augustinian priory of St. Bartholomew, at West Smithfield, from its foundation by Rahere, in 1123.

**Steepley Chapel.** — In *Reliq.* XII, 1906, pp. 73-95 (12 figs.), G. LE BLANC SMITH describes the Norman chapel at Steetley, Derbyshire.

**Spanish Enamel-work of the Fourteenth Century.** — A shield of champlévé enamel in the possession of Sir C. Robinson, belongs to a series of enamels which, while apparently of Limousin workmanship, really prove the existence of a similar but purely local technique, practised in Spain itself from the twelfth century on. The arms of the shield are those of Aragon and Anjou, and belong to Blanche of Anjou, queen consort of James II of Aragon, from 1295 to 1310. The ring at the top of the shield shows that it was to be used as a pendant for the breast-piece of a horse, such as appears on the equestrian statuette of a young prince of the Carrand collection in the Museo Nazionale at Florence. The escutcheon and statuette are published in *Burl. Mag.* 1906, pp. 421-426, by A. VAN DE PUT. He thinks that the statuette in question has been misnamed, and represents

not the unfortunate Conradin, the competitor of Charles of Anjou for the possession of Sicily, but Henry III of England's youngest son, Edmund, titular king of Sicily from 1254 to 1263.

**Moorish Origin of Certain Amulets.**—In *Reliq.* XII, 1906, pp. 106-113 (9 figs.), C. B. FLOWRIGHT discusses certain amulets in use in England, especially those in the form of a hand (common as knockers on doors) and a shell. He suggests that they may be of Moorish origin, and were, perhaps, introduced into England by the Crusaders.

**The Thurible of Godric.**—In *Reliq.* XII, 1906, pp. 50-53 (4 figs.), J. ROMILLY ALLEN publishes a curious bronze object,  $3\frac{3}{4}$  in. high by  $2\frac{3}{8}$  in. wide, which was found in Pershore (Worcestershire) before 1779, and is now the property of Mr. Oswald G. Knapp. It resembles in form the top of a Saxon spire, and may be part of a thurible.

**Bowl with Zoöomorphic Handles.**—A bronze bowl with zoöomorphic handles, found at York in 1829, and now in the museum of the Yorkshire Philosophical Society, is published in *Reliq.* XII, 1906, pp. 60-64 (5 figs.), and this class of monuments is discussed. The ornamental designs resemble those of Hiberno-Saxon manuscripts.

**The Sculptured Caves of East Wemyss.**—In *Reliq.* XII, 1906, pp. 37-47 (7 figs.), J. PATRICK, continuing his description of the caves of East Wemyss, describes the Factor's Cave. In this the most interesting carvings represent a lion, a nude man and woman ("Adam and Eve"), and a Viking ship. Other carvings are symbolic figures and signs.

## AFRICA

**Christian Inscriptions of Africa.**—In *R. Arch.* VII, 1906, pp. 177-196, P. MONCEAUX, continuing his 'enquête sur l'épigraphie chrétienne d'Afrique' (see *Am. J. Arch.* 1904, p. 326; 1905, p. 224), discusses the metrical inscriptions, which are common from the third century to the Arab conquest, and publishes three inscriptions, with notes. *Ibid.* pp. 260-279, twenty-four more inscriptions (Nos. 156-179), all, with two possible exceptions, from Carthage, and all previously published by De Rossi, *Inscript. Christ.*, Riese, *Anthol. Lat.*, or Bücheler, *Carmina Epigr.*, are published, with notes. *Ibid.* pp. 461-475, fourteen further inscriptions from different places are added.

**The Meaning of "Nomina Martyrum."**—The word *nomen* has its usual sense in the list of martyrs in the inscription of Anbuzza (*C.I.L.* VIII. 16396), but is used in the sense of "tomb" in a pagan inscription of the same locality—*Nomen hoc titulo Caelius Victor instituit*. Thus from the signification of "name" it came to mean "epitaph," and was soon employed by Christians to denote the "relics" of martyrs. It seems to have preceded the regular words "memoriae" or "reliquiae." (MONCEAUX in *B. Soc. Ant. Fr.* 1905, pp. 208-209.)

## RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**Dramatic Portraiture.**—Under this title CLAUDE PHILLIPS writes in *Burl. Mag.* 1906, pp. 299-315, of certain portrait painters, ancient and modern, who have given us their sitters in the midst of a "definite incident or

phase of feeling." He finds that portraiture becomes more and more superficial as one approaches modern times, and ascribes the lack of penetration apparent in modern work partly to the usually indifferent relations of painter and sitter, partly to the modern conventionality which veils the character of the subject. The vivacity of Sargent's portraits, he remarks, expresses not the spiritual, but the physical being of the sitter, screwed up to its highest point of effectiveness. He pays a tribute to the "sensitive" portraits of the Venetians, and notes a retrogression in the seventeenth century, due to the material splendor with which Rubens cloaked his portraits, and the subjective quality imparted to their sitters by Van Dyck and Rembrandt. Real portraiture was handicapped in the eighteenth century in France by the striving after brilliancy of effect apparent in both painter and subject, the exception being found in the "magically interpretative" sculptures of Houdon. The same faults are found in the English, although some of Reynolds's portraits are strongly dramatic. The series of portraits selected by Phillips as examples, begins with the impressive group of Giovanni Arnolfini and his wife, by Jan Van Eyck. The touching "Old Man and Boy," of Domenico Ghirlandajo, in the Louvre, shows an old man with head and face scarred with disease, caressing a little boy, who raises his face trustingly toward his elder. The ugly portrait of his wife, by Hans Burghmair, in his "Portrait of the Painter and his Wife," has a pathetic realism enhanced by the two skulls reflected from the mirror which she holds in her hand. The tragedy of the portraits is carried out again in the accessories, in a portrait by Lorenzo Lotto, of an unknown man, in the Borghese Gallery, the subject being a richly dressed gentleman, with a strong face stamped with an expression of sorrowing protest, pressing his left hand hard against his side, with the right crushing a handful of flowers on the table beside him, from which emerges a little skull. The incident as the means of character-expression is used by Titian in "Charles V at the Battle of Mülberg," in the Prado, and a work remarkable for the impression of religious ardor which it conveys, is the group of two nuns, by Philippe de Champaigne, in the Louvre. The "dramatic" method is rarely found among the moderns, Lenbach being an exception, and Eugène Carrière, in his "Portrait of a Mother and Son" (New Salon, 1905), a notable one.

**Unknown Works of Giovanni Boccati.** — In *Rass. bibl. dell' Arte Ital.* 1906, pp. 1-13, B. FELICIANGLI enumerates the works of Giovanni Boccati which he has discovered in preparing a monograph to appear shortly. Of the twelve which he assigns to him without hesitation, three are both dated and signed, while two bear the date only. He also mentions a number of pictures which he believes to have been wrongly attributed to Boccati by other critics, notably Berenson. He publishes three paintings: a "Madonna and Angels" in Dr. Nevin's collection at Rome; a "Madonna and Saints" in the National Gallery at Buda-Pesth, originally in Orvieto; and a "Madonna and Angels" in Mr. Berenson's collections.

**Drawings by Filippino Lippi.** — In the *Art Journal* of January, 1906, CLAUDE PHILLIPS published two panels by Filippino Lippi in the collection of Sir Henry Samuelson in London, representing the one the Adoration of the Golden Calf, the other Moses striking the Rock, and drew the conclusion that the two pictures were those which Vasari says were executed by Filippino for Matthias Corvinus, king of Hungary. In support of this he

notes the resemblance of the face of an accessory figure in the "Moses" to that of the king as shown upon his medals. GUIDO CAGNOLA in *Rass. d' Arte*, 1906, pp. 41-42, observes that the pictures are later in style than 1488, the year assigned by Vasari to the pictures for the king of Hungary, and point rather to the period between 1496 and 1502, and the Strozzi half-moon which appears on the right shoulder of the calf confirms him in the belief that the pictures were done while the painter was working in the Strozzi chapel. Cagnola publishes two of Filippino's drawings formerly in the Habich collection at Cassel, sold in 1889 by the firm of Gutekunst at Stuttgart, one of which is evidently the design for the "Moses" published by Phillips. The other is a "Moses saved from the Waters."

**Architecture in Paintings by Jean Fouquet and Memling.** — H. A. VASNIER in *Gaz. B.-A.* XXXV, 1906, pp. 196-204, points out the almost universal disregard for truth in the architectural backgrounds of even so careful painters as Albrecht Dürer, and contrasts with them Memling and Jean Fouquet, in whose works consciousness and evident knowledge of architecture combined to make the buildings in their pictures true even to detail. He cites particularly the "Arrival of St. Ursula in Cologne" by Memling, in which a perfect view of the chief monuments of the city is given and the interior of old St. Peter's in a miniature by Fouquet in the *Grandes Chroniques de France*. As a result of these observations, he offers this accuracy in the architectural background as a criterion for attributions to these two artists.

**New Attributions to Jan Mostaert.** — In *Rep. f. K.* XXVIII, 1905, pp. 517-521, FRIEDLÄNDER adds twelve pictures to the list of Jan Mostaert's productions. The first is a "Crucifixion" recently offered in London as a Schongauer and coming from the collection of Lord Northwick. The heads too large and hands too small, the careful avoidance of sharp corners in drapery, bespeak the hand of Mostaert, of whom this is one of the most important works. The next four paintings are attributed somewhat doubtfully to Mostaert. The subject of all four is the "Ecce Homo" and they are in Verona, Moscow, London, and Cologne respectively. The attribution to Mostaert of the altarpiece in the National Museum at Copenhagen is an important addition to the life of the painter, bringing him as it does into relations with Christian II of Denmark, the donor. The next five works which Friedländer ascribes to the painter are portraits: a pair of portraits of a man and his wife in private possession at Wiesbaden; a "Portrait of a Lady" in the University collection at Würzburg, catalogued as "Mabuse"; a portrait of a young man wearing the large flat hat customary among members of the Imperial family about 1520, who Friedländer suggests is Ferdinand I or Charles V. This picture was sold at Lepke's in Berlin as a Holbein in 1888. The fifth is a male portrait in the Rijks museum at Amsterdam (No. 145). The last picture to be noticed is a St. Christopher in the collection Mayer van den Bergh at Antwerp, apparently referred to by Van Mander's remark in his biography of Mostaert to the effect that he made a "great piece — a St. Christopher in a landscape."

**The Development of Rembrandt's Etchings.** — In *Burl. Mag.* 1906, pp. 87-96, C. J. HOLMES traces the development of Rembrandt as an etcher on the basis of his etchings in the British Museum, showing that his later works are due less to the creative power of genius than to the cumulative effect of years of experiment. The badly bitten plates of his earlier period

show what faults he had to overcome, and more than one work of his early maturity shows poor modelling. To correct this he set himself to work from nature, producing in 1630 a number of studies from beggars, models, and himself, with great improvement as a result.

**Magic Coins.** — In *J. Int. Arch. Num.* VIII, 1905, pp. 257-292 (2 pls.; 6 figs.), I. N. SVORONOS discusses modern Greek traditions about coins. A series of extremely rude medals, on which a sow with her young is represented, has been ascribed to different relatively early times, but Svoronos ascribes it to the seventeenth or eighteenth century. There is a popular belief that the possessor of a certain coin can find ancient treasures, and these rude coins were probably made to palm off upon country folk as possessing this magic quality. The reason for the type of the sow with young is not clear. Perhaps it is connected with the popular belief that the hedgehog finds the four leaf clover, which leads to the discovery of buried treasure. Roman coins, on which the sow with young that indicated to Aeneas the site of his city is represented, may have some connection with the type. Various other types of magic coins and similar objects are discussed.

### ITALY

**Giotto's Authorship of the "Vele" disputed.** — In the "Miracle of St. Francis" in the lower church of S. Francesco at Assisi, VENTURI recognizes the hand of a painter whom, from the outline of his faces, he calls the "oblong master." He reappears again in the stories from the life of Christ in the north transept, but here he is assisted by a painter who may be recognized by the dark shadows he puts around the eyes of his figures and his deep, black outlines. Comparing the frescoes of the cross-vault, the so-called "Vele," with Giotto's in the Cappella dell' Arena at Padua, Venturi refuses to admit that the former, while inspired by Giotto, can be his actual work, and assigns them instead to the "oblong master," with traces here and there of this painter of the dark outlines, who, by the way, must have had a hand in the before-mentioned frescoes at Padua. The "oblong master" shows affinity to Bernardo Daddi, to whom Venturi ascribes incidentally the triptych in the sacristy of St. Peter's at Rome, hitherto attributed to Giotto. (*L' Arte*, 1906, pp. 19-34.)

**Lippo Memmi and Sassetta.** — F. MASON PERKINS, in *Rass. d' Arte*, 1906, p. 31, publishes two pictures by Lippo Memmi, both representing St. Peter, one in the Chiaramonte Bordonaro collection at Palermo, there attributed to Francesco Traini, and the other in the Louvre, where it bears the name of Taddeo Bartoli. He mentions also a Madonna on a reliquary belonging to Bernhard Berenson, and another Madonna, in a polychrome frame, belonging to C. Fairfax Murray, both of which he considers the work of this artist. Mr. Perkins announces in the same article the discovery in the Museo Cristiano at the Vatican of four pictures by Sassetta, which he promises to publish soon in the *Rassegna*.

**Drawings from the Antique attributed to Pisanello.** — No drawings from ancient coins are really by Pisanello except perhaps a head of Faustina the Elder in the His de la Salle collection. Several drawings, mostly made in Rome, where Pisanello was in 1431 and 1432, may be by him and are certainly of his time and school. Some have been previously identified. A

drawing in the University Galleries at Oxford is to be published by Mr. Sidney Colvin. The river god on the verso of the Berlin sheet 1359 is a copy of the Tiber (originally Tigris) of the Capitol. The drawing in Berlin, No. 1358, representing a boar hunt, is derived from a sarcophagus now at Mantua, but in Pisanello's time at Rome, from which the Venus on a sheet in the Recueil Vallardi (fol. 194, No. 2397, verso) is also derived. The Hercules on this sheet is taken from an Orestes on a sarcophagus, possibly that which was formerly in the Palazzo Giustiniani or that in the Cathedral at Husillos (ROBERT, *Sarkophagreliefs*, II, Nos. 156, 157, pl. lv). The third figure on this sheet is not identified. (G. F. HILL, *Papers of the British School at Rome*, vol. III, 1906, pp. 259-303; 2 pls.; 5 figs. in text.)

**The Work of Francesco Laurana in Sicily.** — A document recently discovered in which Francesco Laurana demands justice from the viceroy of Sicily, stating that he has not been paid for certain works executed at Partanna and is compelled to leave without recompense to perform contracts at Sciacca, has thrown considerable light on the artist's activity in Sicily and led to the multiplication of works assigned to him. The document is dated 1468, and the context shows that he must have been in Sicily before, although hitherto his stay in Sicily has been supposed to be limited by the years 1468, the date of the Mastrantonio chapel in S. Francesco at Palermo, and 1471, the date inscribed on the statue of the Virgin in the church of the Crocifisso di Noto. The unpaid-for sculptures at Partanna have disappeared, but in Sciacca we may recognize as Laurana's the north door of the church of Sta. Margherita, the scheme of which is repeated in the aedicula of the Capello Riggio in S. Francesco at Palermo. On the basis of these and the already known works of Laurana, a number of Madonnas can be assigned to him and some other pieces, of which the most important are the fountain for holy water at the cathedral in Palermo and a remarkable bust of Pietro Speciale, standing in a niche in the house of this gentleman at Palermo. (E. MANCERI and S. AGATI in *Rass. d' Arte*, 1906, pp. 1-9.)

**The Venus of Melos and a Madonna of Lorenzetto.** — The figure of the Madonna by Lorenzetto, commonly called the *Madonna del Sasso*, which stands above the tomb of Raphael in the Pantheon is an evident imitation of a replica of the Venus of Melos which stands in the Giardino della Pigna of the Vatican, according to F. RAVAISSON-MOLLIEN. The statue of Lorenzetto has larger and more powerful lines than the ancient work and has lost some of the latter's elegance, a change perhaps due to instructions given by Raphael to the sculptor. (*Chron. d. Arts*, April 21, 1906, p. 125.)

**The Date of Two Portraits in the Uffizi.** — The date of the portraits of the Count and Countess of Urbino by Piero della Francesca has never been certainly fixed, the suggestions ranging from 1459 to 1469, Berenson's choice being 1465. New evidence proves that he is right. ADOLFO CINQUINI publishes in *L' Arte*, 1906, p. 56, an epigram on the portrait of the Count, drawn from a Vatican manuscript, and written by the Carmelite Ferabò, who lived in Urbino a short time in 1466. The portrait was thus made before 1466, and since Piero was absent from Urbino in 1460 and was working at Arezzo in 1466, its execution must be put between 1461 and 1465, the latter date being indicated by the mature appearance of the young Countess.

**The So-called "Beatrice d' Este" in the Pinacoteca Ambrosiana.** — In a recent monograph Luca Beltrami inclines to the acceptance of the tra-



ditional title of the "Beatrice d' Este" in the Pinacoteca Ambrosiana, and also to its attribution to Leonardo. GUSTAVO FRIZZONI in *Rass. d' Art*, 1906, pp. 17-21, reviews the evidence and finds that enough resemblance does not exist between this picture and the portraits of Beatrice d' Este to warrant the identification with the young princess of Ferrara. The authorship he still considers doubtful, but thinks that the technique of the picture is too rigidly "quattrocentistica" to be the product of Leonardo's hand, and that the author must be found in a combination of portraitist and miniature-painter, like Ambrogio de Predis. This was also the view taken by Morelli.

**New Attributions to Antoniazzo Romano.** — EMIL JACOBSEN in *Rep. f. K.* XXIX, 1906, pp. 104-107, adds six works in Rome to the list of paintings by Antoniazzo Romano. The first is the "Martyrdom of St. Sebastian," recently discovered in Naples by Venturi and bought for the Galleria Nazionale in the Palazzo Corsini. Venturi attributed it to Antoniazzo's master Melozzo da Forlì, but Jacobsen regards the pupil as the author, particularly noting the characteristic feet and toes. The "Madonna between Sts. Peter and Paul" in the drawing- and print-room of the Palazzo Corsini is also ascribed by Jacobsen to Antoniazzo, or a pupil of his working under the influence of Filippino Lippi. Umbrian influence is apparent in the "Madonna and Child between adoring Angels" in the Capitoline, which has been attributed to the obscure Ingegno, but has the high eyebrows and small mouth of Antoniazzo's Virgins. A picture which has hitherto escaped the notice of students is the "Madonna between John the Baptist and St. Francis" in the chapel to the right of the high altar in the Pantheon, which is called a Perugino in the church itself, but shows the hand of Antoniazzo in the low foreheads of the saints. The Umbrian element in Antoniazzo's art again appears in the lovely "Madonna" from the Papal antechamber, recently added to the Pinacoteca of the Vatican (see *Am. J. Arch.* 1906, p. 127). Lastly, Jacobsen is of the opinion that not only the Crucifixion on the ciborium of St. John Lateran, but all the painted decoration of the ciborium had its origin in Antoniazzo's *bottega*.

**A Façade by Giuliano da San Gallo.** — In *R. Arch.* VII, 1906, pp. 56-78 (2 figs.), M. REYMOND discusses a design by Giuliano da San Gallo for the façade of the church of San Lorenzo, in Florence, which was left unfinished by Brunelleschi, and urges that the design be carried out on the church.

**Sixteenth Century Engravings Illustrative of Classical Sculpture.** — At the first open meeting of the British School at Rome, January 4, 1906, T. ASHBY, Jr., discussed Sixteenth Century Engravings Illustrative of Classical Sculpture. The number of exact reproductions of ancient works of sculpture is less than one might suppose. The *Speculum Romanæ Magnificentiae*, by Antoine Lafrery, whose activity in Rome may be traced from 1544 to 1575, contains engravings of buildings and sculptures. Before 1570 appeared the *Antiquarum Statuarum Urbis Romæ Liber Primus*, 52 plates by Johannes Baptista de Cavalleriis. Before 1578 an enlarged work (Books I and II) of 100 plates appeared, and 100 further plates, of much inferior execution, were issued in 1595 as Books III and IV. Meanwhile an album of 75 plates had been issued in 1584 by Lorenzo della Vacceria. Two collections of busts were published by Lafrery, — those of Achilles Statius, 1569, and Fulvius Ursinus, 1570. The famous woodblock plan of

Venice of 1500, often attributed to Jacopo de' Barbari, was also discussed. (*Athen.* January 27, 1906; *Cl. R.* XX, 1906, p. 136 f.)

**The "Mysteries" and Baccio Baldini Engravings.** — ÉMILE MALE, who recently published a study of the influence of the mystery-plays on the art of their time (see *Am. J. Arch.* 1904, p. 503) has made an interesting discovery of a similar relation existing between the "Mysteries" produced in Florence in the fifteenth century and the series of thirty-six engravings of Sibyls and Prophets which have always been attributed to Baccio Baldini. In a mystery-play called the "Annunciation," dating from the latter part of the fifteenth century, an angel invites the Sibyls and Prophets to tell what they know of the Saviour whom God has promised to men. These personages then reply each with eight verses, which are, with some small differences, the very ones engraved by Baldini beneath his figures. Both the play and the engravings must be later than 1481, as the engravings, which we must now recognize as having been copied from the costumes in the play, show the influence of Filippo Barbieri's book *Discordantiae nonnullae*, in which he informs his readers how each Sibyl was costumed. (*Gaz. B.-A.* XXXV, 1906, pp. 89-94.)

**The Garden and Antiquarium of Cardinal Cesi.** — In *Röm. Mith.* XX, 1905, pp. 267-276 (5 figs.), D. GNOLI describes the palace and garden of Cardinal Federico Cesi (died 1655). The house is now No. 1, Via del S. Uffizio. The works of ancient art that once belonged to the cardinal passed for the most part into the Ludovisi collection, and are now in the Museo delle Terme; a few are in the Capitoline Museum.

**Greek Patterns in Italian Embroideries.** — At a meeting of the British School at Rome, February 2, 1906, A. J. B. WACE discussed certain patterns in Italian embroideries, tambour, and drawn-thread work. The principal Greek pattern consists of a frieze composed of the tree of life, the siren, the cock, and the double-headed eagle. Each of these elements degenerates and becomes conventionalized. The more they degenerate, the more they lose their geometrical Greek character, and become free and natural. (*Athen.* February 10, 1906; *Cl. R.* XX, 1906, p. 235.)

## FRANCE

**The Altarpiece in the Hospice at Beaune.** — F. DE MÉLY in *Gaz. B.-A.* XXXV, 1906, pp. 21-38 and 113-130, describes and discusses the altarpiece of the *Hôtel-Dieu* at Beaune. The altarpiece, which represents the "Last Judgment," is a *retable* of seven panels, a large central one with three smaller ones folding up in it from each side. Above to right and left were two small independent panels which folded over the figure of Christ that occupies the upper centre of the composition. The panels have been sawed in two and mounted on canvas to afford a view of the reverses which contain portraits of Nicolas Rolin and his wife, the founders of the *Hôtel-Dieu*, a St. Sebastian, and a St. Anthony. The little panels which covered the figure of Christ had in their backs the angel and Virgin of an annunciation. In the first article, which contains a reproduction, de Mély reviews the conflicting opinions which have been passed upon the picture and points out the inaccuracies in the descriptions of it. In the second he passes to a detailed critique of the picture and arrives at the following main conclu-

sions: (1) the altarpiece was ordered for the hospice by the chancellor Rolin and by Guigone de Salins, his wife; (2) it was begun about 1443 and finished before 1448, so far as the interior was concerned, the backs of the panels having been done at least before 1452; (3) several artists collaborated in its execution, and Roger van den Weyden very probably painted the portraits of Pope Eugenius IV, Philippe le Bon, Nicolas Rolin, and his son, Jean Cardinal Rolin, Guigone de Salins, and others, which appear here and there in the composition; (4) the Christ, Virgin, St. John, and St. Michael in the centre are assigned by de Mély to Memling, whose signature he believes to have discovered among the undeciphered words which are painted in the border of the robe of Christ.

**The Window of the Chapel of Margaret of Austria at Brou.** — This remarkable window, dating about 1525, has a double scheme of decoration. The top is devoted to a frieze representing a long procession of patriarchs and saints surrounding Christ. Below this is the main composition, an Assumption of the Virgin with the praying figures of Philibert le Beau and Margaret of Austria below. "Madame" ordered the window, together with the other decorations of the church, from one van Boghem, a master-mason of Brussels, who employed French workmen for its actual execution. The frieze is a copy of a lost work of Titian's, first engraved by Niccolo Boldrini, whose copy is preserved in the Uffizi, and afterward a stock subject among engravers. The main composition is after Dürer's "Assumption" in the series of woodcuts called "The Life of the Virgin," which he took from his famous "Altarpiece of Jacob Heller," burned at Munich in 1674. It is probable that this woodcut was one of the things presented by him to Margaret during his visit to the Low Countries in 1520 and 1521, and thus became the model for the window. The window has lost all of the finer qualities of the Dürer, but the composition is not spoiled, and an original value is added in the wonderful selection of the colors. (VICTOR NODET in *Gaz. B.-A.* XXXV, 1906, pp. 95-112.)

**The "Belles Heures" of the Duc de Berri.** — The manuscript of the "Belles Heures," formerly in the possession of the family d'Ailly and now in that of Baron Edmond de Rothschild, is described by PAUL DURRIEU in *Gaz. B.-A.* XXXV, 1906, pp. 265-292. He finds that the illustrations are by the same hands that painted the miniatures in the "Très riches Heures" at Chantilly, *i.e.* Pol de Limbourg and his brothers, but show an art less advanced than the latter, having been finished in 1413, while the Chantilly manuscript was not finished in the middle of 1416. In regard to the substitution of the landscape for the gold or conventionally ornamented background, a change which came about in the fourteenth century, the writer observes that the earlier illuminations of the Duc de Berri cling to the old traditions, while Pol de Limbourg declares in favor of the new and presents the first example of an artist who not only wishes to paint a landscape but to express the "moods of nature," an attitude which did not thrive in Italy, but becomes more and more characteristic of northern art.

**Pictures by Taddeo di Bartolo in France.** — In *R. Arch.* VII, 1906, pp. 236-238 (pl.), MARY LOGAN BERENSON publishes a Madonna by Taddeo di Bartolo, of Siena, in the Musée Crozatier at Le Puy, and for comparison, part of the triptych at Perugia. No. 1152 in the Louvre, a St. Peter currently ascribed to Taddeo, is here ascribed to Lippo Memmi;

but No. 1622, a Crucifixion, catalogued as anonymous, is ascribed to Taddeo. A large triptych in the Museum of Grenoble (No. 372), a Virgin in the Musée des Beaux-Arts at Nantes (No. 306, there ascribed to Simone Martini), and a small crucifixion in the museum at Aurillac (No. 28), are all here ascribed to Taddeo di Bartolo.

## GERMANY

**The Stations of Adam Krafft.** — In a monograph on the "stations" of Adam Krafft in the churchyard of the Johanniskirche in Nuremberg (*Rep. f. K.* XXVIII, 1905, pp. 351 and 495), CHRISTIAN GEYER arrives at the conclusion that the donor of the stations was not Martin Ketzler, but Heinrich Marschalk of Rauhenegg, who had already caused the erection of a similar work in Bamberg. The stations are a part of the same piece of work with the tomb in the so-called Holzschuherkapelle, and both were finished about the year 1506.

**The New Rembrandt at Frankfort.** — In *Burl. Mag.* 1906, pp. 168-175, Rembrandt's "Blinding of Samson," recently acquired by the Frankfort Gallery, is discussed by W. R. VALENTINER. Besides the more obvious qualities of the great picture, he notes that the picture betrays the unmistakable influence of the *baroque*. The only approximately square shape which is given to the picture, the draperies, the fantastic costumes, the high relief at some points, reduced to little more than silhouette at others, are all traceable to this influence. The sensuality of the picture, the cruelty shown in depicting the very act of the blinding, reflect a time of strong mental and physical excitement in the artist's life which can be identified with that "Storm and Stress" period following his union with Saskia, whose features are pictured in the Delilah.

**A New Interpretation of the "Lovers" in the Ducal Museum at Gotha.** — In the painting of the early sixteenth century called the "Lovers," which represents a young gentleman and his sweetheart exchanging gifts, the only clue to the identity of the person represented is the coat-of-arms, which is that of the Grafen von Hanau. With this to start from, CARL GEBHARDT arrives at the conclusion that the youth must be Ludwig, a younger son of Philip II of Hanau-Lichtenberg. The group can scarcely represent a betrothal, as the bride's coat-of-arms is not present, and another kind of connection is thereby indicated. Ludwig sustained such a relation with a woman whose name is not known. Gebhardt considers the picture a piece commemorative of a reconciliation after a quarrel and gives an apposite explanation of the inscribed words which are put into the mouths of the young nobleman and his mistress. He ascribes the picture to some master of the upper Rhenish school, as Ludwig von Hanau-Lichtenberg resided at the time the picture was painted in Strassburg, or at least in Elsass. (*Rep. f. K.* XXVIII, 1906, pp. 466-473.) KARL SIMON takes exception to Gebhardt's interpretation of the rhymed inscriptions on linguistic grounds, and believes that they merely refer to the gifts. (*Rep. f. K.* XXIX, 1906, pp. 30-31.)

## ENGLAND

**The Fourteenth Century Mosaic in the Victoria and Albert Museum.** — The large mosaic in the Victoria and Albert Museum representing

the nativity of the Virgin passed until recently for a part of the mosaic decoration done for the façade of the Orvieto Cathedral by Andrea di Cione, known as Orcagna. An article by FUMI in *Rivista d'Arte* for November, 1905, purports to show that the work was not Orcagna's, but was executed by Fra Giovanni Leonardelli and Ugolino di Prete Ilario in 1365. In 1785-1787, the Orvieto mosaics were restored by two workmen from the Vatican named Tomberli and Cerasoli, who took out certain badly damaged portions and replaced them with copies. These portions were taken to Rome and sold to an antiquary named Pio Marinangeli, who reconstructed the composition and added the false inscription, stating that the mosaic was executed by Andrea di Cione in 1360. This reconstruction, according to Sig. Fumi, is the mosaic now in the Victoria and Albert Museum. (LIONEL CUST in *Burl. Mag.* 1906, pp. 433-434.)

**The "Lovers" at Buckingham Palace.**—Two articles on this picture called the "Lovers" appear in *Burl. Mag.* 1906, pp. 71-79 (fig.). In the first LIONEL CUST gives a history of the painting and its copies and describes it, by reason of the tradition attaching to the picture and pointing alternately to Giorgione and Titian, as a work originating in Giorgione's brain and executed by Titian. We find, in fact, in Van Dyck's Italian sketch-book a copy of the painting, which is there ascribed to Titian. The figures in the pictures are a young Venetian gentleman and a young woman of the courtesan type, whom he supports in his arms. In the background appears the head of a servant. According to Cust, Paris Bordone copied the scene in the rather vulgar group in the Brera, and he contrasts the latter picture with that of Buckingham Palace to show the impossibility of Bordone's authorship. HERBERT COOK, on the other hand, in the second article expresses the opinion that the version in Casa Buonarroti at Florence may be the original by Giorgione and that the hotter flesh tints and crumpled treatment of the drapery betray the hand of Paris Bordone.

**Venetian Portraits in England.**—In *Burl. Mag.* 1906, pp. 338-344, HERBERT COOK publishes again the "Portrait of a Venetian Gentleman" by Giorgione, first claimed for that artist (as a copy) by Berenson. He compares this portrait with three evident imitations of this ultimate style of Giorgione's which show the vogue which Giorgionesque portraits enjoyed in the first half of the sixteenth century. The first is a "Portrait of a Man" in the collection of Sir Spencer Maryon-Wilson, by Basaiti; the second, likewise a male portrait, is a signed work of the rare Domenico Caprioli, and exists in the Bowes Museum, Barnard Castle; the third, a thoroughly Giorgionesque male portrait by Cariani, is in the Duke of Devonshire's collection at Chatsworth.

**English Miniature Painters.**—The *Burl. Mag.* for January, February, April, and May, 1906, contains a series of articles by Sir RICHARD HOLMES on the miniature painters of England. The first two articles treat of Nicholas Hilliard (1537-1619), and contain some quaint extracts from Hilliard's *Treatise on the Art of Limning*, one of which describes a sitting given him by Queen Elizabeth. Some of his portraits are copies of Holbein, and one at Montagu House affords us our best likeness of Prince Arthur. The most noteworthy of the miniatures reproduced in the articles is the full-length portrait of George Clifford, Earl of Cumberland, which is also in the Duke of Buccleuch's collection at Montagu House. The third

article takes up Isaac Oliver, whom Lionel Cust has found to be of Huguenot parentage, and the pupil of Hilliard. He was never the royal miniaturist, like his master, but painted portraits of James I and of his court, besides other pieces which have disappeared, among them a Burial of Christ described in Van der Doort's catalogue. Among the reproductions the most noteworthy are the portraits of the artist himself, a masterly piece, now in Windsor Castle, the so-called "Mary Queen of Scots," in Dr. Mead's collection, and a fine Sir Philip Sidney with an elaborate landscape background, also in Windsor Castle. Peter Oliver, Isaac's son, who helped his father turn out his long series of court portraits and continued it after his death, is chiefly noteworthy for his delicate copies of the masterpieces collected by Charles I at Whitehall, particularly of the Titians. Another artist frequently employed by Charles I was John Hoskins (d. 1664), two miniatures by whom are reproduced in the fourth article, a portrait of Falkland, and one of the mother of Cromwell, showing Hoskins's skill in the delineation of linen drapery.

**Andrea d'Asola and Peter Ugellemeyer.**—In *Burl. Mag.* 1906, pp. 16-21, H. Y. THOMPSON publishes two illuminated pages of the Latin Aristotle of Andrea d'Asola, father-in-law of Aldo Manuzio, and founder of the printing house which his son-in-law made famous. At the bottom of the first page appears the Latin hexameter: *Ulmer Aristotilem Petrus perduxerat orbi*, which Thompson explains by recalling the fact that Nicolas Jenson, whose presses were purchased by Andrea, had appointed in his will a certain Peter Ugellemeyer as guardian of his children and administrator of his estate. It was by him, then, that the presses were made over to Andrea, and the Latin motto is a complimentary reference to Jenson's executor, Ugellemeyer being softened into the more tractable Ulmer.

**The Exposition at the Burlington Fine Arts Club.**—HERBERT COOK discusses in *L'Arte*, 1906, pp. 143-146, some of the less-known Venetian pictures which recently appeared at the exposition at the Burlington Fine Arts Club. Two pictures by Lorenzo Lotto, belonging to Mr. Robert Benson, came to light for the first time, a "Madonna" and a "Susanna," with a charming landscape background containing some Flemish elements. Palma Vecchio was represented by a portrait, from the same collection, possibly of himself, and the remarkable "Miser" of the Kemp collection was also in evidence, a picture assigned to an ancient copyist of Giorgione by Berenson, but regarded as original by Cook. The "Triumphal Procession," belonging to Sir Frederick Cook, is of Giorgione's school.

**A Gold Cup.**—In *Archaeologia*, LIX, ii, 1905, pp. 233 f. (pl.), C. H. READ publishes a large gold cup belonging to the Duke of Portland. The bowl has a shell-like form, with elaborate projecting scroll-work enamelled and set with jewels, and having at the back a figure of Pan with Cupid seated astride of his neck, all modelled in the round; the stem is formed of a pair of lovers embracing, and the foot is of a lozenge form, made up of enamelled scrolls alternating with jewelled bands. The work is remarkably fine and vigorous. It is probably German work of about the second quarter of the seventeenth century.

## UNITED STATES

**Pictures in the Yerkes Collection in New York.**—The paintings in the collection bequeathed by Mr. Yerkes to the city of New York are described by BERENSON in *Rass. d' Arte*, 1906, pp. 33–38. After disposing of some of the more manifestly false attributions, he takes up four works which offer particular interest to the student. A work by Cordegliaghi, a “Madonna with Donor,” bears his signature, and is nevertheless a close replica of the Madonna of Previtali belonging to Dr. Frizzoni. This last case of close resemblance between the two, together with their similar signatures, induces Berenson finally to adopt the belief that Cordegliaghi and Previtali were one and the same. Andrea Solari’s “Annunciation,” which aroused interest at the Burlington Fine Arts Club Exposition of 1899, is to be found in this collection. An “Assumption of the Virgin,” typically Sienese, would be at once ascribed to Bartolo di Fredi, were it not for the signature, which shows it to be the work of his son, Andrea di Bartolo, and the second signed work of his which is known, the other being a picture in SS. Pietro e Paolo at Buonconvento, mentioned by Milanese. A palpably false “Ghirlandajo,” representing a female head, is a modern copy after that interesting artist of Lucca who painted the *tondo* of the “Madonna and St. Jerome, with a donor and his wife,” in the possession of Francis Lathrop of New York. Berenson cites two other works of his, a “San Biagio and Santa Lucia” in Marchese Mazzarosa’s collection at Lucca and a “Madonna and Saints” in the Pinacoteca of the same city.

**Pollaiuolo’s “Hercules and Nessus.”**—The superb Pollaiuolo in the Jarves collection at New Haven, representing the rape of Deianira by Nessus, while Hercules aims an arrow at the ravisher, is reproduced in *Burl. Mag.* 1906, p. 441. In spite of the awkwardness of Deianira’s position as she is swung round by the centaur to protect him from Hercules’ shaft, the figures are among Pollaiuolo’s best, and the landscape background is an important monument for the history of Florentine landscape-painting. The attitude of Hercules leads Miss BERTHA M. HOWLAND, in *Burl. Mag.* 1906, pp. 63–64, to suppose a direct or indirect imitation of this picture by Dürer in his “Hercules fighting the Stymphalian Birds” in the National Museum at Nuremberg.

## AMERICAN ARCHAEOLOGY

**The Copper Age in America.**—In *Am. Ant.* XXVIII, 1906, pp. 149 ff., STEPHEN D. PEET animadvert on the use of copper in widespread tracts in both the Americas, and draws resemblances between the knives, spears, hoes, helmets, and axes of America and of the Lake Dwellings of Switzerland. He concludes with a comparison of symbolism in America with that in Babylonia and Egypt.

**Bronze Age Pottery in Great Britain and America.**—In *Proc. Soc. Ant. Scotland*, XXXIX (ser. 4, vol. III), 1905, pp. 326 ff., JOHN ABERCROMBY discusses the ornamentation of the beaker-class of pottery. The methods of decorating and the designs used are interesting in comparison with those of Pueblo and Mississippi American vases. (Cf. *Bureau of Ethnology Report*, 4, 1882–1883, pp. 278 ff. and 427 ff.)

**The Pillager Indians.** — In *Rec. Past*, V, 1906, pp. 99–103 (5 figs.), F. A. FLOWER describes the dwellings of the Pillager Indians on Flower Island in Lake Burntside, north of Lake Superior. On this and the neighboring islands fragments of three kinds of pottery with incised and raised linear decoration are found, and the Indian king says his ancestors bought the pottery from friendly Indians who lived farther south ages ago.

**“Gorgetts.”** — In the *Bulletin of the Department of Archaeology of Phillips Academy* (Andover, Mass.), vol. II, 1906, C. PEABODY and W. K. MOOREHEAD discuss “The So-called Gorgets,” and offer numerous suggestions as to possible uses for that type of “ceremonial stone”.

**The Old Stone Fort at Nacozdoches, Texas.** — In the *Quarterly of the Texas State Historical Association*, IX, 1906, p. 283, HERBERT E. BOLTON discusses the “Old Stone Fort” at Nacozdoches. Proceeding from the absence of mention of this fort in the accounts of Ybarbo, and Father de Solis (1768), the author is of the opinion that it is posterior to Gil Ybarbo’s settlement in 1779.

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## INDEX

An Index to volumes I–X (1897–1906) of the *American Journal of Archaeology*, Second Series, is in preparation and will probably be issued during 1907.